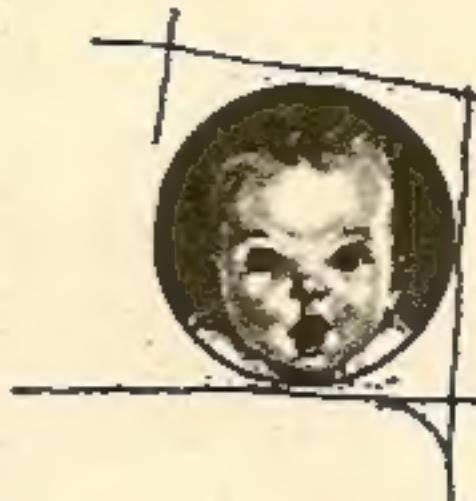


cognitive and aesthetic nourishment  
via the experimental arts



# H23

Spring, 1989 (premier issue)

featuring:

Philip Perkins  
Arcane Device  
Controlled Bleeding  
Illusion of Safety  
N D.  
and more...



only \$1.50/copy



**Native X** was formed by Tony Lloyd on Mayday, 1987, initially as a recording project to explore and expand his ideas on the manipulation of natural sound. Mr. Lloyd often works in conjunction with Andrew McKenzie of the Hafler Trio.

The inside front cover, inside back cover and outside back cover were created for H23 by Tony Lloyd.

The original artwork was produced in book form on transparencies.

CONTACT: Native X, N.Z.  
Voorburgwal 234, 1022 RR  
Amsterdam 020-269049

At this time, H23 is published, edited, designed, and produced by Ron Rice on a quarterly (hopefully) basis. Subscriptions are not available at this time, but single copies may be purchased directly from H23 for \$1.00 ppd. Write H23, p.o.box 592, Pullman, WA 99163. All text copyright 1989. All rights reserved. Reproduction in whole or in part without permission is prohibited. Requests for permission should be directed to Ron Rice at the above address. All rights on artwork remain with the artist--contact them directly.

Special thanks: Joe Metcalfe, Eric Patrick, Rita Robillard and all who sent material and answered my questions.

H23 will promote any and all forms of audio/visual experimentation. Please send contributions in the form of interviews, reviews, historical perspectives, et cetera. Any material used will be paid for in copies. Manuscripts cannot be returned so please retain a copy. Artists: please send any abstract, experimental or surreal work--mail-art, film, video, recordings, poetry, et cetera. Works will be paid for in copies if used and returned only if return postage is included.

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"...I decided to try to remove the apparatus of the published recording and work for, and on, radio directly, at least in this case. I've been making pieces for radio since the beginning (in that that was the way most people familiar with my music heard it), and have made three albums that were designed for radio from the ground up: **Drive Time**, **The Rosetta Stone**, and **Hall of Flowers**. With the latter two, letters were sent to radio stations telling them to play as much or as little as they liked, to not bother cueing it up and to use it as they wished (under announcements, et cetera...)."

Philip Perkins

"to Berkeley Remote,"  
an interview with



# philip perkins

H23: Regarding New Music America and your piece, **South Florida Remote**, commissioned by NMA...

P P: NMA/Miami presented a very wide assortment of musics in a large number of venues all over the Miami area. Unfortunately I, in my role as recording engineer for the forthcoming radio series on the festival, didn't get to see anything that I wasn't actually recording (accept for the Paul Dresher Ensemble concert). Among the noteable concerts I recorded were: the Brazilian group Uakti (very original music played largely on custom built percussion instruments), the Kronos Quartet playing a new work by Kevin Volans, another by Eleanor Hovda, and the U.S. premier of Steve Reich's "Different Trains", and Richard Landry's "Mass for Pentecost Sunday" for male choir, male and female vocalists, synths and solo sax. At the Strand, a club in the Art Deco district of Miami Beach, I recorded great sets by the Don Pullen/George Adams Quartet (NY

Jazz), Zeitgeist (new music percussion/reed ensemble),

David Linton (NY percussionist with electronics), Fritz Hauser (Swiss percussionist), and Yomo Toro (Puerto Rican cuatro virtuoso). Among the installations I documented the most interesting was Russell Frehling's "Sound Field" at the Center for Fine Arts. My favorite work overall was the Swiss group String Field's 24-hour performance of their piece "Nine to Nine", with computer driven synths, piano, violin, cello, double bass, electric guitar and hammer dulcimer, performed and recorded in the semi-outdoor atrium at Miami-Dade Community College. Stay tuned for the radio series.

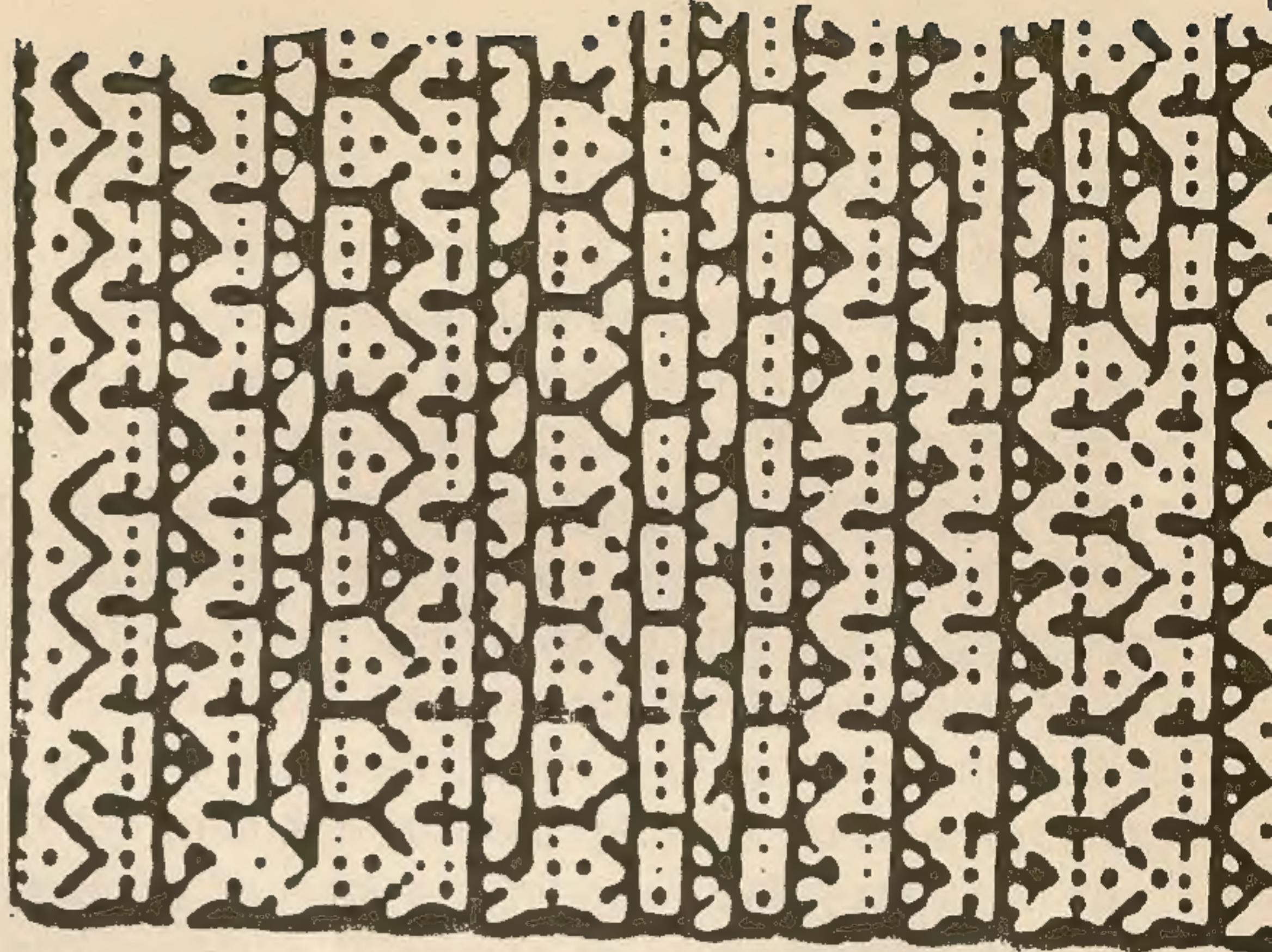
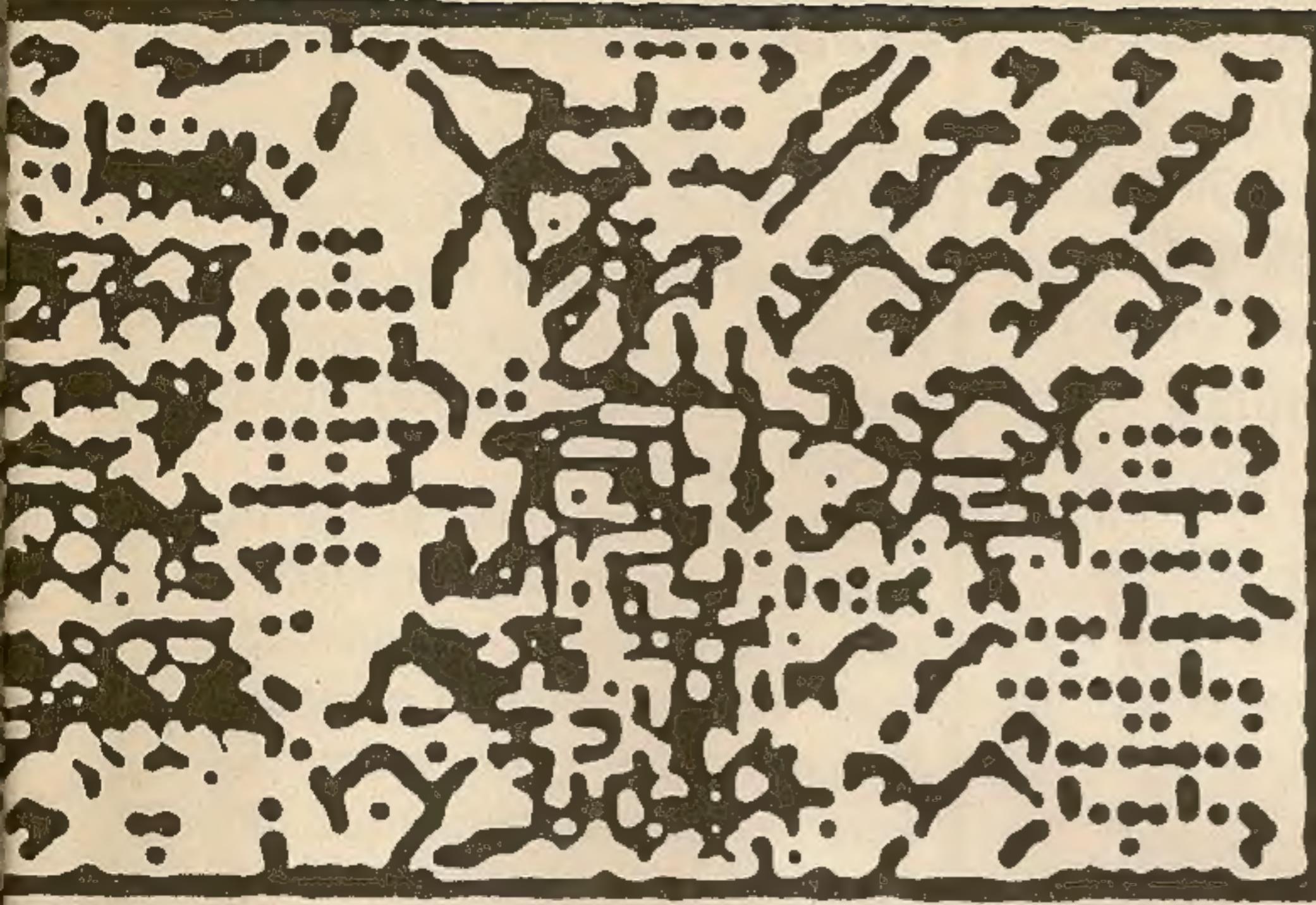
**South Florida Remote** was commissioned by the festival for their radio series, to be broadcast during the festival on WLRN-FM in Miami, and, we hope, made available to other radio stations. The piece is basically a highly subjective documentary on the South Florida area, recorded during a visit I made last summer. I

identified some signature signs of the area, and once back at my studio in SF proceeded to listen and listen until a structure became evident for

assembling the work. The piece is on my CD called **Shapiro, Vermeer, Florida and San Francisco** (Fun 1006), with three other works.

H23: Tell us about your piece **San Francisco Remote**.

P P: It was an installation commissioned by the SF Arts Commission for their gallery in downtown SF for September and October of 1988. It is a specialized listening environment for an audio piece that continually creates itself in real time. The source materials for the work are radio broadcasts, with FM stations acting as melodies for words and sounds provided by communications broadcasts and sounds of the street in front of the gallery. The 'scanning' nature of the radios, the random audio signal processors, the switching devices and the cross modulation and processing turn the original materials into a quickly changing audio tapestry



that epitomizes the complexity of San Francisco's rich aural and radio-frequency environments. This work too is on my new CD in the form of a stereo documentation recording I made of it one morning before the gallery opened.

H23: What was it like to work with the Residents? Any stories?

P P: Working with the Residents was a pleasure and a tremendously eye-opening experience. They continue to astonish me with their originality and compositional genius, and remain highly valued friends. That is all I can say for print.

H23: Have you ever performed your music live?

P P: Yes, I have performed my own work live, but haven't for many years. The new radio piece is something of a return to that.

H23: Are there any musicians/composers you are currently interested in?

P P: At the moment I am collaborating with a composer from Miami named King Felix, who has a very interesting cassette out called **Owl Plane Crash** (ESY 010, Esync, Box 380621, Miami, FL 33238). Our work is similar in many respects, especially regarding albums of mine like **Rosetta Stone**, **The Flame of Ambition**, and **Neighborhood with a Sky**. He asked me to con-

tribute some tracks for a new project he's doing, and I've just finished the first batch and sent them off. I'm also interested in **Scott Fraser**, my long-time partner in Fun Music and a very interesting composer. He has a new LP out called **Architecture** (Fun 3001), and has another album nearly completed. He uses many of the same sound resources that I do, but his interpretation is completely his own, and very interesting. I already mentioned **String Field**. I was very struck by their work and would love to figure out a way to bring them all back to the US and broadcast their 24-hour piece live over the radio for its full length.

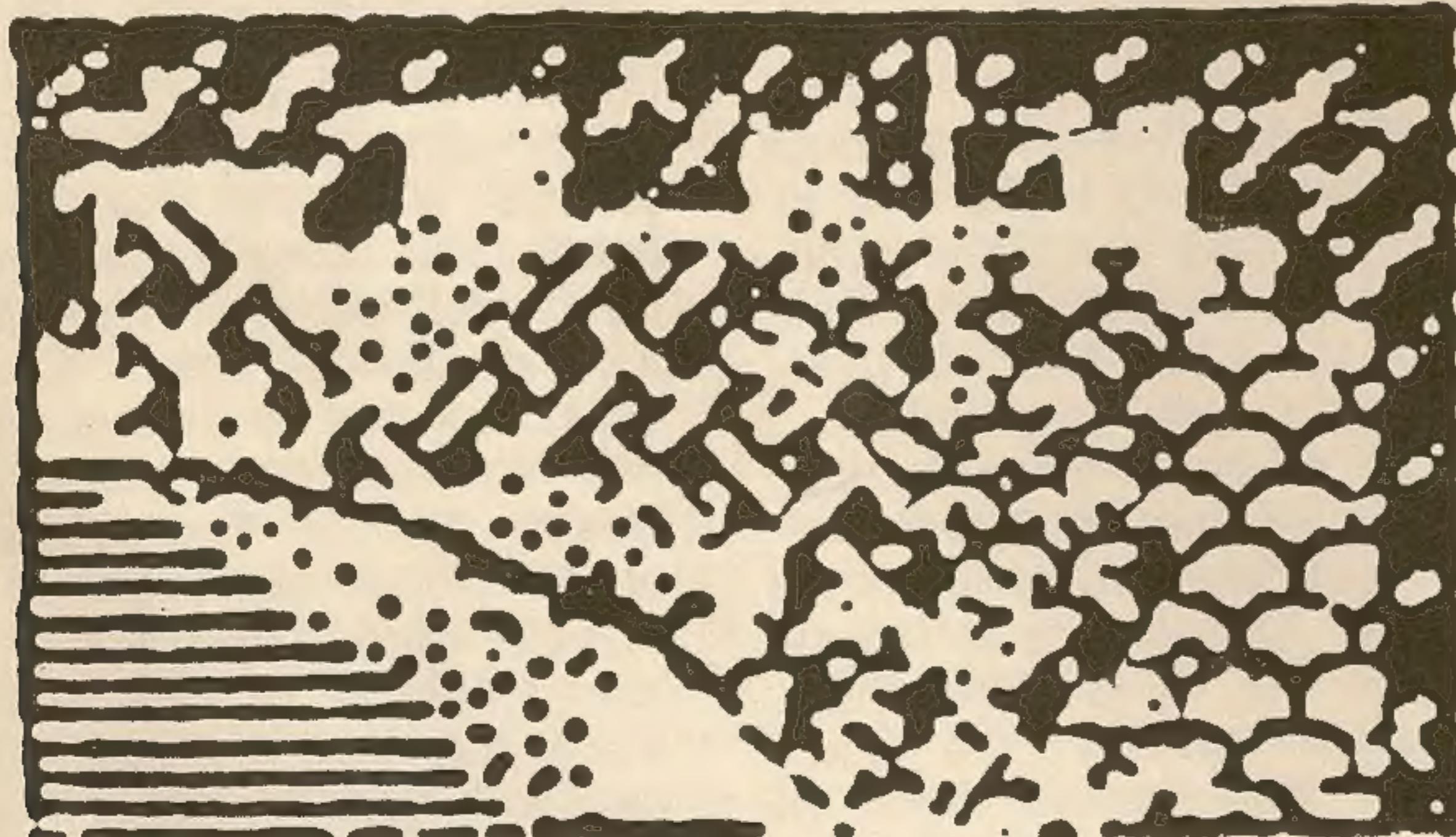
I am an all out drooling groupie for the SF-based computer network band **The Hub**, which has a cassette out called **Hub Music** (Antelope H1, 1048 Neilson St., Albany, CA 94706). The group includes **Tim Perkis**, **John Bisschoff**, **Scot Gresham-Lancaster**, **Chris Brown**, **Phil Stone**, and **Mark Trayle** at present. All are good composers in their own rights, and together they make **The Hub** one of most happening new music performance groups going. Check them out. And of course, I'm interested in whatever "Blue" **Gene Tyranny** is doing on his own, especially his continuing **Country Boy** compositions.

H23: Tell us about the films you've directed. Any plans to do another?

P P: From the time I was in high school until about 1979 I worked with film as my main mode of expression. During this time I produced and directed over 50 short films in many different styles [a list of those still in distribution follows the interview]. The later, more competent films fall into three basic categories: 1, experimental animations using film which had been painted directly in various ways; 2, experimental animations using variations on traditional cel animation techniques; and 3, "diary" sorts of films, that are very much the filmic equivalent of pieces like **South Florida Remote**. Along about 1978 or so I began to find myself more interested in the soundtracks to the films than the visual aspects, and pretty much ceased to make films on my own. I have a few ideas that I've been considering making into films or videos over the past three years or so, but then, who doesn't? →



**Perkins:** "When South Florida Remote turned out to be a tape commission I pretty much fell back on my own methods, except that the final mix to stereo, including much of the signal processing and panning was done live in the studio. Then came the commission for **San Francisco Remote**. Here I used a similiar title because some of the concepts are similiar, especially the idea of producing a live mix of everyday sounds. No radio here, but a gallery patron viewing an installation is much like a person listening to a radio; they are free to come and go from a piece as they please, spending as much time with it as they like. Again the idea of a piece in which one can come and go at any point, but here, no tapes. All the sound sources are live, and the piece being made out of them is being made in real time and never repeats. The curator at the show at the **SF Arts Commission Gallery** was **Russ Jennings**, a well known new music supporter, producer, DJ, and Associate Music Director at KPFA. After **San Francisco Remote** closed, I spoke with him about wanting to extend the "Remote" series; what I had been wanting to do all along was to do a piece live on the radio..."



"In **Berkeley Remote** I will present a new piece of electronic art over the air on **KPFA**. The subject of the piece is the musicality of speech, and specifically speech heard over non-commercial, non-entertainment radio: CB, Police/Fire/Government, taxi, weather, et cetera. I will use a number of pieces of specially built electronics to do this: audio-to-MIDI converters, which allow the radio voices to play MIDI-equipped synthesiz-

#### Philip Perkins chronology

- 1951 b. Coatesville, PA  
1968 Began audio tape experiments while still in high school. Played in many top-40 bands. Avid still photographer--many photos published.  
1970 Entered Univ. of the Pacific. Found interest in motion picture production. Continued to work in experimental cinema through 1979 (Ann Arbor, Bellevue, Northwest, numerous other festivals). Became interested in electronic music via composer JP Taylor.  
1973 BA Liberal Arts, UOP. Annual Book Award for Achievement in the Arts.  
1973-5 Completed numerous film, video and audio works with composer/producer/engineer Scott Fraser in Eugene, OR. With Fraser and others, founded and ran the Eugene Filmmaker's Cinematheque, an open forum for media related art. Studied animated filmmaking with David Foster at Univ. of Oregon.  
1975 MLS Media, U of O. Began professional work in the movie business in Eugene.  
1977 Moved to SF.  
1978-81 Member, Board of Directors, Canyon Cinema Cooperative.  
1979 Electronic 'studio music' became main mode of expression. Founded Fun Music, a composer run record label, with Scott Fraser, David Ocker and "Blue" Gene Tyranny. Began work with the Residents.  
1979-84 Photographed all Ralph Records videos (Residents, Snakefinger, Tuxedomoon, MX-80, Renaldo and the Loaf).  
1981 Ordained "Mixer-Recordist" (sound department head on a motion picture job) by NABET local 15.  
1980-84 Recorded with the

# BERKELEY REMOTE

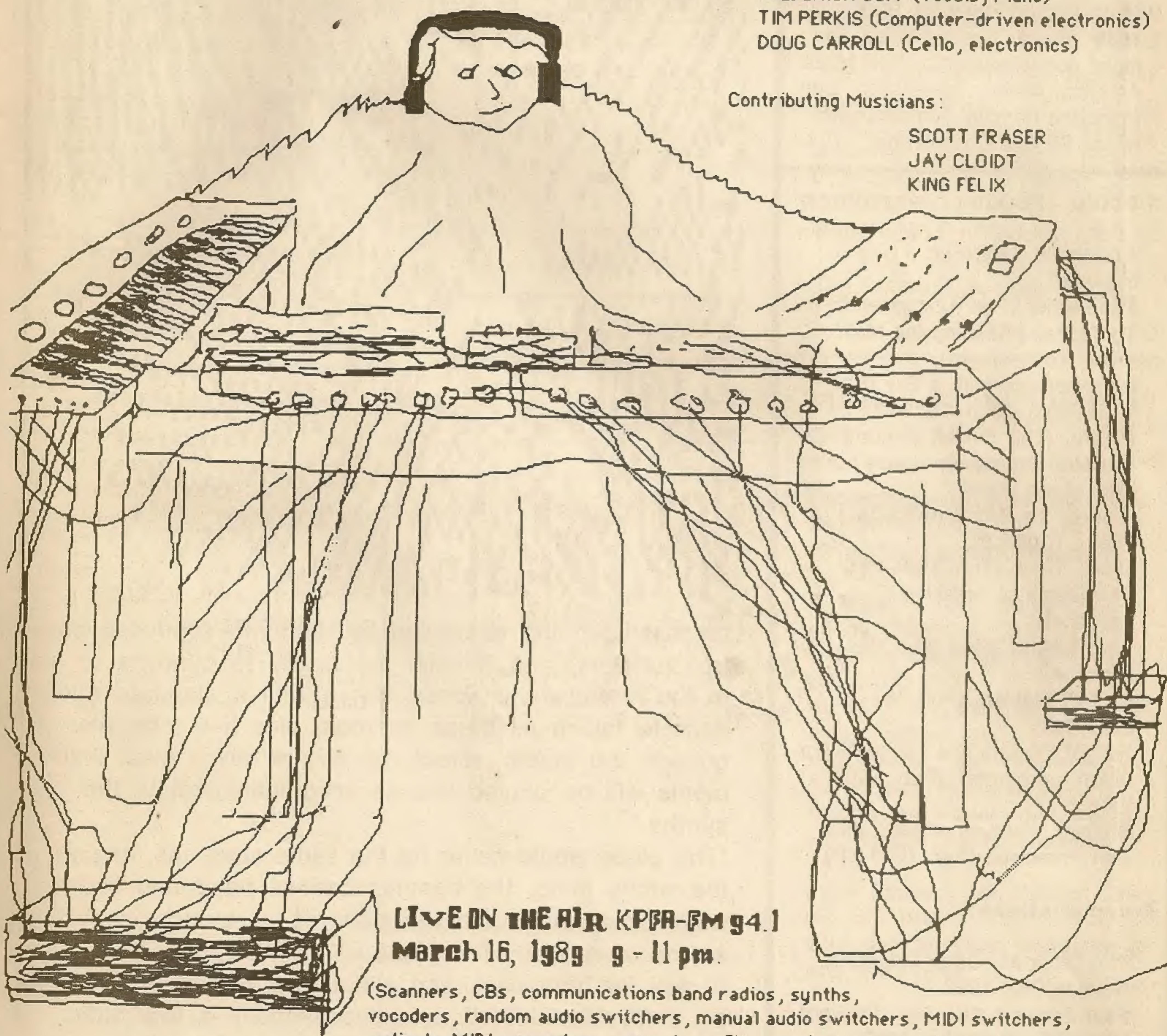
a new LIVE RADIO piece by **PHILIP PERKINS**  
**KPFA 94.1 FM Mar. 16, 1989, 9-11pm.**  
Produced by Russ Jennings.

Musicians Performing Live in the Studio:

FREDERICK GOFF (Vocals, Piano)  
TIM PERKIS (Computer-driven electronics)  
DOUG CARROLL (Cello, electronics)

Contributing Musicians:

SCOTT FRASER  
JAY CLOUDT  
KING FELIX



LIVE ON THE AIR KPFA-FM 94.1  
March 16, 1989 9 - 11 pm.

(Scanners, CBs, communications band radios, synths,  
vocoders, random audio switchers, manual audio switchers, MIDI switchers,  
audio-to-MIDI convertors, computers, FX, samplers and samples, a few tapes,  
6 humans and a great many patchcords.)

chronology, cont...

Residents. Member of the Residents' Mole Show touring ensemble.  
1984 Married Nancy Baddock.  
1985 Son, Zachary Perkins, born.  
1987 Collaboration with vocalist/conductor Frederick Goff.  
1988 Piece "South Florida Remote" commissioned by New Music America, Miami. Installation "San Francisco Remote" commissioned by the SF Arts Commission.

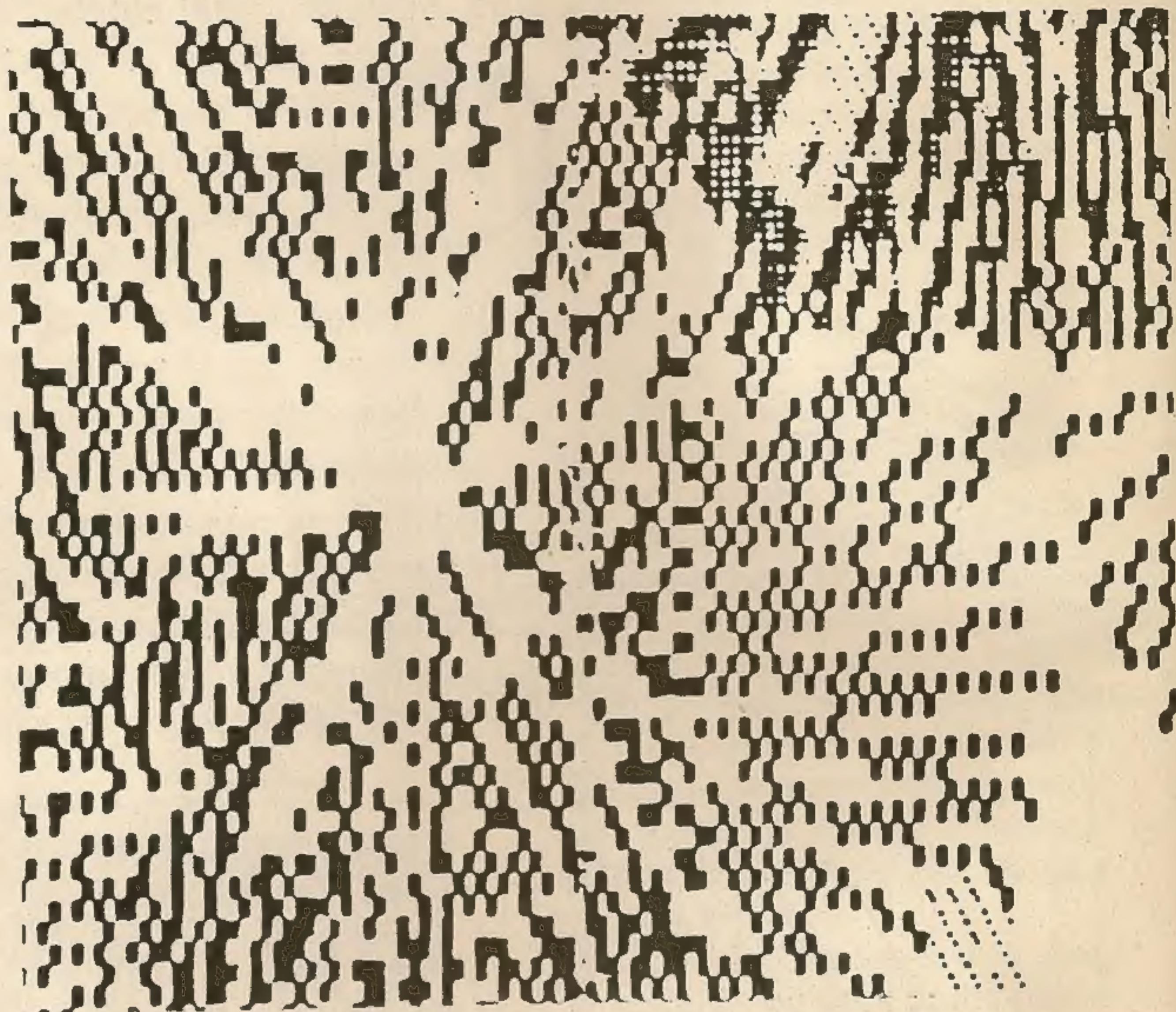
#### Philip Perkins recordings

Apartment Life (Fun 11-cassette)  
Tapeworks (Fun 12-cassette)  
Tool's Paint/Reading the Mail (Fun 1001-single)  
Neighborhood with a Sky (Bird Variations) (Fun 1002-LP)  
PACAL (The Shield) (Fun 13-cassette) includes one piece not on King of the World  
King of the World (w/PACAL) (Fun 1003-LP)  
Drive Time (Fun 1004-LP)  
The Flame of Ambition (Fun 14-cassette)  
The Rosetta Stone (Fun 15-cassette)  
Hall of Flowers (Fun 16-cassette)  
Hall of Flowers/The Flame of Ambition (excerpts) (Fun 1005-LP)  
Shapiro, Vermeer, Florida and San Francisco (Fun 1006-CD)

#### Compilations:

The Other #1, Other Magazine, Nevada City, 1982  
Fast Forward #10, Fast Forward Magazine, Australia, 1982  
A Touch of the Bizzare, XXXX Records, Pembroke, MA, 1983  
Out of Context, Banned Productions, SF, 1987

ers and samplers within certain predetermined parameters; vocoders, which allow the volume and timbre envelopes of the radio voices to be superimposed on other audio material (shortwave broadcasts, etc.); automatic audio switchers with random patterns, creating a non-repeating, quickly changing aural texture; digital signal



processing being controlled by randomly produced control voltages; and, finally, the ability to override or add to the material mentioned above with a standard audio console taking all these sources, plus live mics placed outside the studio, direct, for a live mix. Also, instruments will be played live as accompaniment to the synths."

"The piece would never be the same since the 'engine' of the whole thing, the communications band and shortwave broadcasts and the patterns of automatic switchers never repeat. The piece is not dependent on the time of day for broadcast, and although a taped version might be enjoyable also, it is quintessentially a live radio work. The piece is slated to run for about two hours one evening early this year, as I said, LIVE. If it works out well, I intend to try and 'sell' the idea to other open-minded radio stations over the course of the year."

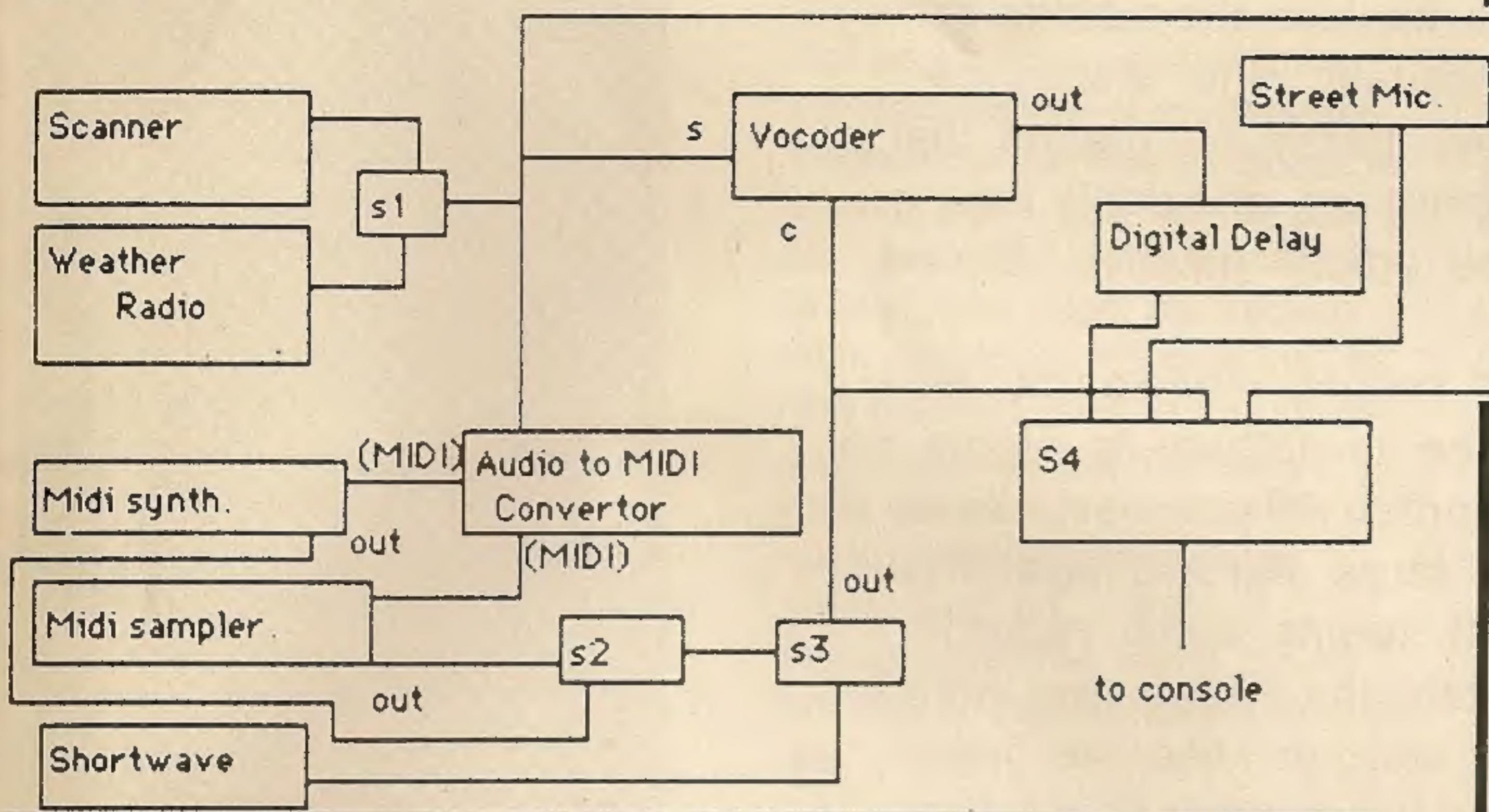
JK

**PHILIP PERKINS..... 824-6137**

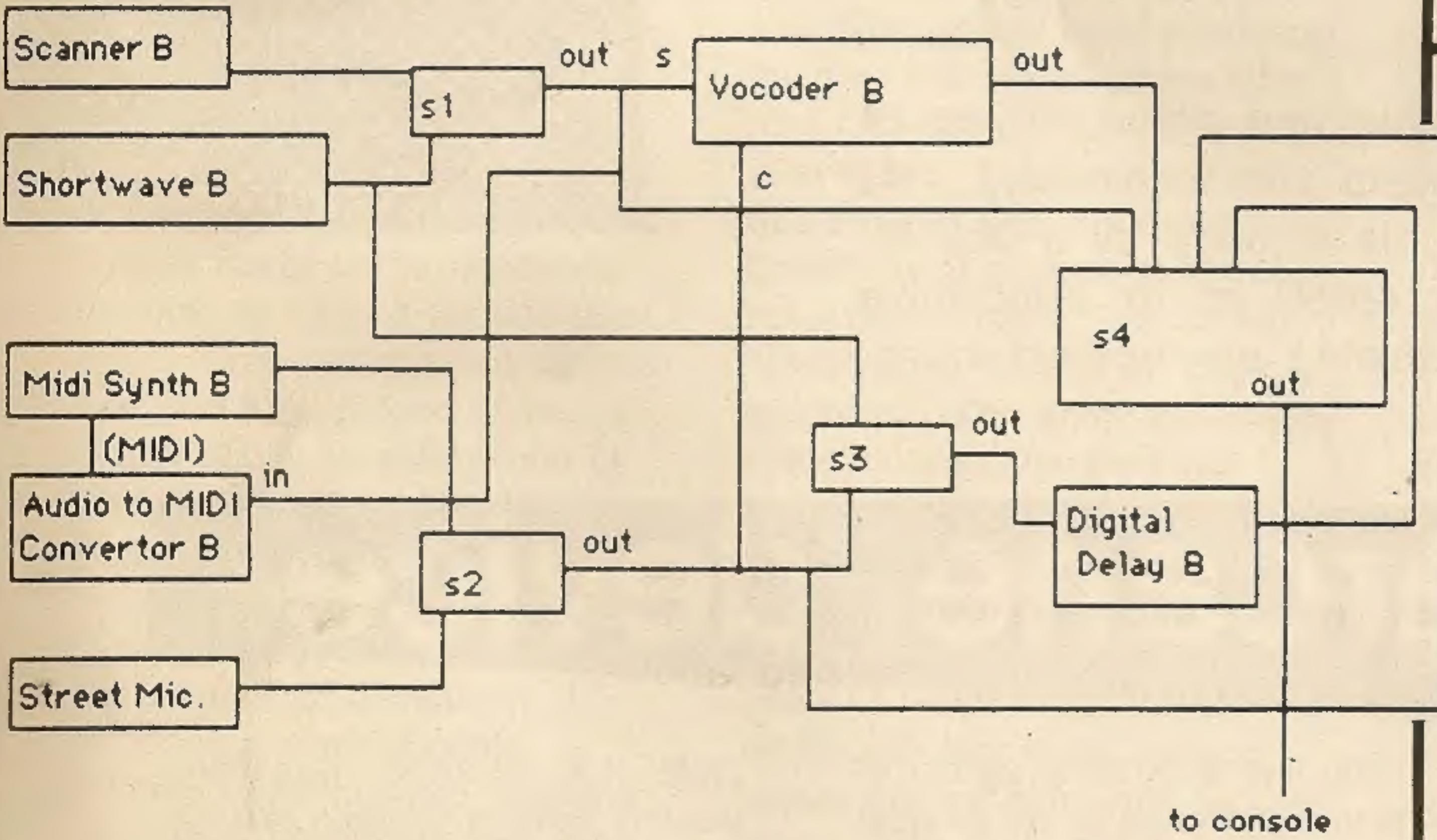
BERKELEY REMOTE (KPFA)

v.1 9/88

Ch. A



CH. B



CONSOLE: All of the above taken direct to the console for live mix, in addition to through the loop drawn above. Console sends L/R feeds to station console.

S\*'s: denote parts of the two automatic audio switchers.

S and C: These letters near the vocoders denote the Signal and Carrier inputs.

MIDI: Musical Instrument Digital Interface, a way of having electronic instruments and computers share information.

Both MIDI synths and the sampler are under computer control, with the computer providing program change information.

- Perkins on compilations, cont'd...

Desperately Seeking Suicide, Priapismus Records, Munich, 1987

Audio Arm #4, Another Room Magazine, Berkeley, CA, 1987  
No Other Radio, John Gullack, KPFA, 1988

recordings with the Residents

The Tunes of Two Cities, Ralph Records, 1982

Live at the Roxie, Ralph, 1984

Assorted Secrets, Ralph, 1984  
The Third Secret of Fatime, german bootleg LP, 1984

PAL TV LP, Doublevision, UK, 1985

The Residents, austrian bootleg LP, 1985

### Films, Philip Perkins, Director:

Crownfire, dist. Canyon Cinema, SF, 1973

Rain, dist. Canyon Cinema, SF, 1974

A Window, dist. Portland Art Institute, Portland, 1975

A River, dist. Canyon Cinema, SF, 1976

Bright, dist. Portland Art Institute, Portland, 1976

Patchwork, dist. Northwest Media Project, Portland, 1977

Works on Paper, dist. Northwest Media Project, Portland, 1978

Time Passes, dist. Canyon Cinema, SF, 1978

Gila, dist. American Federation of Arts, NY, 1979

Contact: Fun Music, 45 A.  
Wright St., San Francisco, CA  
94110  
(415) 824-6137

**FEEDBACK MUSIC:** Out of the Raw moans and wails of his primal sound source, **David Myers** has created a fascinating landscape of sound. "Arcane Device was formed," says Myers, "to explore the aesthetic potentials of varied electroacoustic and electromechanical phenomena. Actually, there's no reason that the entire electromagnetic spectrum shouldn't be considered as the stuff of the artist's palette. Sound is only a small slice of that."

Aside from the production of several **Feedback Music** releases, **Arcane Device** is setting its sights on further technological abberations. "Right now we're conducting experiments with large high-voltage Tesla coils...lightning generators. It seems audio recordings may not be able to contain the effects we intend to produce. Perhaps video--if we can keep the huge electromagnetic fields created from wiping out the video tape!"

**David Myers** has been getting into some writing of late, which deals with art, music and technology. He hopes to eventually produce his writings as a box of index cards (in no particular order) as an alternative to the book format. The following are excerpts from his text...

## arcane device

"Advances in modern technology, Part one: over the past thirty-five years we have indeed seen a significant development in electronic music--where once the composer informed the devices what could be done, we are now privelaged to witness the reverse."

"Before a concert utilizing 'invented' instruments--bowed steel sculptures--one of the players commented to me, "in a few years, electronics will do all of this." After the performance

I felt like depositing all my electronic devices in the nearest dumpster. "Never," I told him."

"It is startling to imagine--to we sophisticates inhabiting the late twentieth century--that a hundred years ago a man named Nicola Tesla actually juggled flaming balls of our 'invisible' electrical energy in his hands. No one today knows how this was accomplished. Of course, our IBM compatible has no need for such balls of fire, has it? The juggling demonstration com-

plete, it is reported, he simply put the glowing charges into his pocket, whereupon they trailed down his pantleg and evaporated..."

"Advances in technology, part two: a prominent technical writer and music technology enthusiast has commented on the marvelous, selfless 'ego-shelving' displayed by several major corporations in the development of the MIDI (Musical Instrument Digital Interface) standard. Could he also please

publish the sales reports of said corporations since MIDI's inception? Ah, to be selfless, and at the same time, rich..."

"Did I say that it is a pity we cannot see this electromotive force behind everyday life? As a composer, I find it a greater tragedy that in fact we are not even allowed to *hear* it any longer. While fully seventy percent of all music which reaches our ears daily is of electronic origin, somehow they get it all to sound like pianos and violins--now that's progress, don't you think?"

"Tools, part one: not enough value is given to the forces of perversion. Tempted to moderate that statement, I turn to the word *subversion*; but no, I think *perversion* is what I want to praise. "To pervert," my dictionary says, is "to misdirect, corrupt, to turn to an improper use." Now, perhaps you can tell me, just what around us has a proper use? As determined by whom? The manufacturer, I suppose. Enough said."

"Tools, part two: regarding the 'proper use' of technology, I hear some 'professionals' (hmmm...we'll have to examine *that* word later) state that their acid test for a new piece of gear is to see what they can do with it without ever opening the manual. I disagree with this approach. My routine is to study the manual thoroughly first, underlining the warnings concerning what one *cannot* or *must not* do. Naturally, these are the first items to begin with."

"Advances in music technology, part three: many sing the praises of certain large techno-

conglomerates which make musical wonders available to we blue-collar music workers. Set aside for the moment the fact that we show equal attention to the manufacture of motorcycles. It should be considered that such organizations bear remarkable similarities to big government; at best, they might be credited with practicing the principal of "the greatest good for the greatest number"--but certainly I must question the application of such principals toward the creation of art. Writers/producers of the latest top-40 hit will, of course, disagree with me."

"Times have changed, as they say. Throughout most of human history, the major discoveries and innovations have come from individuals, from unfettered free thought and imagination. Creativity originates in a mind, not a design team. But we find ourselves in the age of "demographics." Our shiny new technological wonders were not created by an individual or *for* an individual; it is more a case of Corporation X peering into its computer monitors in search of John Q. Public--the mass-produced, high-tech developments are for *him*. And by definition, John Q. is *not* an artist."

"To me, music is no more about 'notes' than painting is about linseed oil; some painters require it, some don't. It is certainly far from indispensable to the profession."

"At a concert, I introduced a little hand-held device dubbed "the Squeeler." Afterword a gentleman particularly taken by its sound came up from the audience. "How long did it take you

to develop 'the Squeeler'?" I had to smile... "Tuesday," I said. The point is not my electronic design prowess (which is all but non-existent) but the fact that taking control is really no Herculean task. The most formidable obstacle is simply realizing that it is your possibility."

"At one time I was concerned that electronic sounds were on the verge of disappearing into the everyday experience of life, what with talking watches, the proliferation of personal computers, Kraftwerk videos, and so on. But, alas, my fears are unwarranted--the raw sound of electronic reality was not *melded* into common experience, it was *co-opted*, disguised as more familiar sound. The canned digital orchestra now soothes the savage beast..."

"The artist has most commonly been extolled as a kind of superior, or at least advanced human being. I may encourage the wrath of my fellow "artistes" at this pronouncement, but my own experience would seem to show that the title of artist is more likely than not an indication of affliction. Yes, we are undoubtedly a virus upon humanity. I suppose, though, that even influenza, in its bothersome and uncomfortable breaking of our daily routine, has some value in forcing us to stop and *look* at that routine."

"And still further...the Artist and the Herd...are these not opposite poles? It has always been my understanding that the artist existed to point out the underappreciated, unnoticed dark corners and gems in the rough, to make us aware of unexperienced altitudes, the

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NY 10014-4420  
(212) 989-5260

ethereal between the cracks of the everyday. But now it seems everyone wants to beat the same drum. No, it is less a question of too much music than too many pigs crowding around the same trough."

## Arcane Device Discography: 1988

**Arcane Device 1:** Engines of Myth (LP) Re Records ReR 35

**Arcane Device 2:** Feedback Music II (cassette) Generations Unlimited DM-1

**Arcane Device 3:** Feedback Music (double 7") RRRecords RRR-031

Compilation: Generations Unlimited "No Borders" LP. Unreleased track.

Compilation: Re Records

Quarterly Vol. 2 No. 3. Cut from AD 1 plus article on the construction of the "Feedback Machine".

Compilation: RRRecords "Testament". Cut from AD 1 plus technical diagrams, photos, and artist's statement.

**Feedback Music 100 Tapes Project:** 100 compositions, 100 cassettes, no copies. Ongoing project. Strictly limited availability for the purpose of preaching to the converted.

## Arcane Device Performance

**Bar None New Music**, New York City, January, 1988

**A Mica Bunker**, NYC, February, 1988

**La Mama La Galleria**, NYC, May, 1988

**The Kitchen**, NYC, January, 1989

**The Kingston Gallery**, Boston, January, 1989  
**Lunch for your Ears**, NYC, February, 1989  
**The Clocktower**, NYC, April, 1989

### C U R R E N T     B L A C K     M U S I C     P R O D U C T S

**Fact 22-The Trembling Way:** This is a 10 minute, 2 song cassette featuring the original 4-track version of *The Trembling Way* backed with a distorted view of television-pornography, whimsically entitled *Cathode Raymonde* all wrapped up in a nifty little package. Originally produced exclusively for the Beatkit artzine, you can now enjoy this fine cassette without having to pay for all the other shit that came with it, yours for a measly \$2.00. **FACT 22-Fantastic Planet:** 11 glorious tracks jam-packed with technologically sound noises and not-so-technologically sound, up on a soapbox vocalization, neatly packaged in a luscious full color cover. **OPTION Magazine** says about this tape:...Towning has quite an ear for sound tonalities, flawlessly mixing bass, clavinet, and percussion with droning synth washes, voice and noise. hmmph! Anyway...it's \$5.00. **Jeff Central-Primativa:** Jeff Central (head honcho at the International Terrorist Network label) recorded these nifty atmospheric rhythm & noise pieces, had them remixed and blended together by James Towning (Fact 22) resulting in a unique, headphones-a-must, numbered limited edition 45 minute cassette. While supplies last, it's \$5.00. **Dominion-Melting the Emerald City:** This 45 minute cassette is an all instrumental musical trip through the mind of Andy Szava-Kovats (Data Bank-A) via the electronic medium. A varied collection of ethereal soundtracks for the design conscious adult. A BLACK music/K.O. City Studio co-release, priced at \$5.00. **Fact 22-A Clock with a Brain:** Here's a tape the whole family can agree on. Hot and hearty and easy to chew. 30 minutes of the usual Fact 22 musical meanderings. Features a heartwarming rendition of *The Captain & Tennile's Muskrat Love* (not really). The tracks do include: *A Clock with a Brain*, *Permanent Green* (remix), *Pigg Happy 3*, *Hannah Pearl*, *The Parent Trap* (Part 1) and *Diving Bell*. \$4.00. available through BLACK music; **Back to the Grindstone:** This ten track compilation LP features some of the best independantly produced electronic music in the U.S. Artists include: Gelatinous Citizen, Nomuzic, Industrious Fleas, Fact 22, New Law Nightmare, Dominion, Lewis Francis, David Prescott, Mental Anguish and Alien Planescapes. While supplies last it's \$6.00. ALSO AVAILABLE are the first six Fact 22 cassettes: *Offhand*(C45), *Charm*(C60), *Charm's Ltd. Edition EP*(C30), *Your World EP*(C45), *The Magnetic Home Theatre*(C45) and the *Chatterbox EP*(C30)at \$4.00 each. ALL PRICES INCLUDE POSTAGE. OVERSEAS ORDERS PLEASE INCLUDE \$1.00 PER CASSETTE/LP. SEND CHECK OR MONEY ORDER TO: **BLACKmusic** 1230 Bryden Road Columbus, Ohio 43205-1901



"Controlled Bleeding consists of three members--myself, Joe Papa and Chris Moriarty. Generally, we work in pairs. I'll work with Chris separately from Joe, then the absent person will make his contribution at a later time (if there is to be one). Joe generally handles the more operatic vocals and drum parts for the semi-orchestral arrangements, whereas Chris is much more attuned to aggressive, rhythmic music. Chris works with the sampler and drums, and much of what we work on together is harsh dance material. Generally, I work on the production and processing end, as well as filling in arrangements, working out lyrics and counter melodies, et cetera. We do frequently work as almost two separate projects under one group title, but we all collaborate on much of the music that is actually released." Paul Lemos

**"Father Dry Lungs"**  
a talk with Paul Lemos of

# controlled bleed

**H23: on interests...**

P L: There are always different musical possibilities that we'd like to develop. We're very interested in the music that was developing in Europe, from the period of 1100 or 1200 to 1400 or 1500. We also like a lot of Wagnerian opera, and Grand opera in general--this has been deeply inspirational for the music we've been working on for Europe.

But so too, I deeply enjoy a lot of the hip-hop/rap coming out of the Bronx, Queens and Long Island--stuff like Ultramagnetic MC's, Public Enemy, et cetera. It has a lot of venom and drive--very infectious. So, in a sense, keeping an open mind to commercial and non-commercial music of a wide variety, old and new, is very important to us. In this way our inspirations and interests are constantly rejuvenated.

**H23: on processes...**

P L: The creative process of building a track has changed greatly since 1983. When we did "Knees and Bones" it was all live recorded onto cassette or multi-track reel...very primitive and urgent, and completely spontaneous.

■ Ninety percent of our first two records was improvisational. "Headcrack", "Between Tides" and "Curd" combined improvisation and preconceived structure, and there was a lot of tape work involved as well. A lot of that stuff evolved from experiments with tape loops, tape speed, delays, reverb, et cetera. In that sense the music was pretty spontaneous. Presently, *none* of the music is spontaneous.

It is all very carefully structured and programmed from start to finish and is much more studio oriented. As we come to understand the technology that is

available, the process of sound creation and composition becomes more laborious, but more exciting too.

**H23: on intentions...**

P L: They've always been the same. We produce music for pleasure, but mainly for emotional/intellectual expression--there is no purpose beyond this. Our music not only represents our personal tastes, but also represents the contradictions and conflicts in our lives, our sense of morality, our views of God and faith, our views of love, relationships and death. In a very real sense it is *that* personal.

■ So whether it's dance music or more cerebral music that we're putting together, the drive and purpose is always the same. The intention is always to gain self-satisfaction. We've never made music for public expectations.

ing

paintings by Arthur Potter



We have often varied our approach and have abandoned the noise of our earlier projects. This does not mean we've "softened up" to find a market and sell lots of records. It simply means that our creative needs have changed, and the feelings that motivate our music have changed.

#### H23: on collaboration...

P L: Generally we don't do much collaboration, only because we rarely find time to complete the work at hand. We may do some work with **Un Drame Musical**, from France, in the near future--this is really all we're considering right now. Sure, there are a lot of artists I'd like to work with--it would be wonderful to work with someone like **Arvo Part** or **Gavon Bryars**. I'd also love to do some sound

stuff with a fellow like **Zorn**, but that's unlikely! At some point I may work on a piece that **J. Biafra** has sent me entitled "**Nashville**". Just odds and ends.

#### H23: performances...

P L: We have not done any live dates in the U.S.A.. We did play in Europe at the **Stuttgart Festival** in December, 1987. We also played a tour of Germany and Northern Italy in April, 1988. We performed mostly material from "**Music from Scourging Grounds**." We may head back to Europe soon for ten to fifteen dates, but that is indefinite at the moment

#### H23: on results...

P L: As always, we have a number of projects developing simultaneously. Since we have been very quiet in the U.S. for

the past two years, it seems like a good time to issue some of the music we've been working on during that time. Our **WaxTrax!** debut '12", **Dance Music**, **Film Music**, is now old--we're just now finishing the mixes on the follow-up LP for **WaxTrax!**. This music is somewhat more danceable than what we've issued overseas because of the emphasis on hard rhythms. But within that context I think it moves in many directions, lyrically and musically. This work, unlike much of our previous music, is song-based, fusing aspects of dance music, traditional chant and raw sound into a rhythmic hybrid of sorts.

The music we are issuing in Europe on **Play It Again Sam/Sub Rosa** and on **C'est La Mort** in America is very different from the **WaxTrax!** material. The **P.I.A.S.** material is a follow-up to "**Music from the Scourging Grounds**", which was destroyed in the mastering lab! This is a record of almost medieval nature--pretty lush and arranged, and 90% lyrically based. The **C'est La Mort** CD is a "**Film Music**" project, featuring a lot of remixed and unreleased stuff to be used for soundtrack material. The film project is not at all definite, so the CD stands as a document on its own terms.

My solo LP will be issued in Europe. It is somewhat different from a group LP in that the sound of side one is harsher, more raw and stripped down than much of the group music. Side two is very experimental in nature. In general, it is a pretty varied, aggressive record--the group records that were now involved in are much more unified and more elaborately structured and recorded.

Also, a retrospective LP of one noise side (from "**Knees and Bones**", etc.) and one church

side (mostly unreleased) will appear in a couple of months from Placebo. They will soon be issuing "Dry Lungs Four"...

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Dry Lungs is one of the most important domestic documentations of noise/post-noise musics. This is a retrospective by Paul Lemos.

The work on Dry Lungs appeals to people who like difficult musics, and it seems that the audience is fairly limited. These records may have greater significance in ten years than they do now.

I can only commend Placebo for their courage and support, since these projects are strictly a labor of love. The motivations for each volume are as follows...

Volume one was compiled when we were very interested in the noise scene that was developing here and overseas--we were documenting it as much as we could on one LP. Much of the music was produced by people/groups we were friendly with. The emphasis was on raw sound. I have trouble listening to a lot of this material today, but it seemed relevant back then. I made many mistakes, editing improperly, et cetera due to a basic naivety at the time. It was a learning experience.

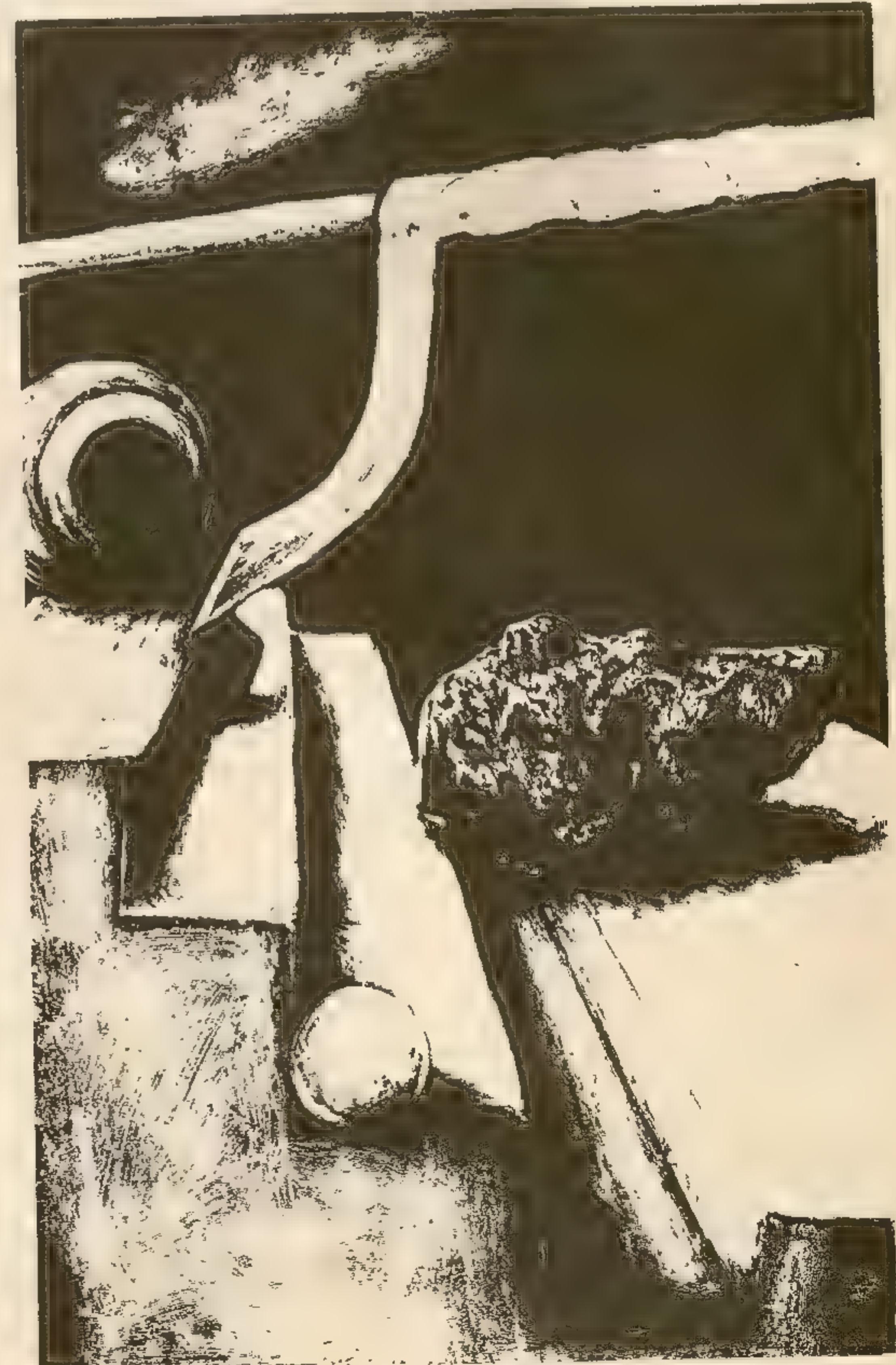
Volume Two was sort of a reactionary response, I suppose. Since One was so brutal, I thought a record with ambient qualities would be unexpected and interesting, particularly since this was another dimension that was developing for us and many others who started with primal screams. Although Two is pretty gentle, I couldn't resist including the Japanese material, which gave it an unexpected edge near the end of side two. Some

say side one is dull, and perhaps it is, but it appeared to work as a seamless musical collage, which was the aim of the project.

Volume Three was an attempt to expose the more academic aspects of this international music, and most of the pieces worked well in retrospect. The sound here was at times very harsh and brittle, but with greater focus than One. I suppose this was the volume that concentrated on *musique concrete*.

Volume Four should be out by the time you read this.

For me, it is by far the most exciting of the set and presents more sophisticated music than the prior volumes. Some of the artists have appeared previously, like *Un Drame Musical*, Helen Sage, et cetera. Unknowns from Europe, like *Printed at Bismark's Death* and *Heinrich Mucken* are very exciting. Also included are Robert Rich and Minus Delta T. This volume focuses on improvisation and all of the pieces work well together. The tracks are active and beautiful, but you'll have to hear it to see if you agree.



■ My desire for each volume was to retain an aesthetic unity, to make a certain artistic statement, not to create a sampler of wide variety. I think all the volumes were successful considering the time and resources that were available. I would go back and change certain things if I could, but generally I'm satisfied.

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### Controlled Bleeding discography

#### Cassettes (all long deleted)

- Distress Signals (Broken Flag)
- Day Lungs
- Death in Cameroons
- Shitslipper
- Dedicated to Andrea's Wedding
- XXX #18
- Controlled Bleeding (Le Syndicat)
- Controlled Bleeding (Psychout)
- Controlled Bleeding (ZSF)
- Trailer Fuck (ZSF)
- Sense May Come
- Headchalk (Cause and Effect)

#### Vinyl

- Knees and Bones (Psychout, 500 copies, recorded 1983, deleted)
- Body Samples (Dossier, recorded 1983-4, in print)
- Curd (Dossier, recorded 1984-6, in print)
- Between Tides (Multimood, recorded 1984-6, deleted)
- Headcrack (Sterile, recorded 1984-6, deleted)
- Halved (Placebo, split LP with Maybe Mental, in print)
- CORE (Subterranean, recorded 1985-6, still available)
- Music from Scourging Ground (Sub Rosa, recorded 1987, destroyed by bad cutting)

#### Miscellaneous

- Music for Stolen Icons (Sub Rosa, EP, by P. Lemos and J. Papa)
- Hog Floor (Dossier, P. Lemos solo LP)
- contributions to Sub Rosa's "Myths" CD
- contributions to the Dry Lungs series
- Lung Ties (Eksakt, LP, by Body Sink--early rock-oriented line up of Controlled Bleeding, deleted)
- Art Barbeque (LP, a collaboration with friends from Germany and NY)
- Controlled Bleeding (7", 300 copies, 1980, old rock line up)

#### Forthcoming

- Dance Music, Film Music (WaxTrax!, 12" and LP)
- Music from Guilded Chambers (Sub Rosa, LP and CD)
- Scourging Grounds and various Film Music tracks (C'est La Mort, CD)
- a retrospective LP (Placebo)



**Illusion of safety** is a collective of seven musicians producing experimental music.

They've been described as creators of emotive fields, information drifts, power electronics, minimal sound collage and totalitarian pseudo rock.

**Illusion of Safety** began in 1984 as an improvisational collaboration between members of the avant-rock group Dot Dot Dot and Dan Burke. One year later, after live performances at **Filmmakers**, **The Cubby Bear** and **W.P.A. Gallery**, Burke began to work with other sound artists in a more cohesive and structured approach. They formed their **Complacency** label in 1986 and released their first album in June, 1988. They've produced nine cassettes of their work and shot three videos which appear on **RRRecords Testament Video**. Plans in 1989: a new digitally recorded LP and extensive touring.

"Most of our influence to do soundwork comes from other soundwork. The question here is sensibilities--all of our various interests in art/music/film/photography/literature combined with our life experiences determine our sensibilities which affect our musical output."

An interview with Dan Burke of



ILLUSION OF SAFETY

H23: Tell us a bit about your recent tapework "In 70 Countries."

D B: "In 70 Countries" Is our first work that actually has any meaning. It is an unbiased observational documentary about torture. The tape offers no answers, just a glimpse at the world of man.

We are always interested in extreme behavior and the absurdity of the human condition. I guess there's a comment here on our naivete, ignorance, indifference, and the numbing effect of the mass media. There's always the disbelief that someone could actually do

these things. The pieces were recorded over the past two years and had no original connection. The title piece provided the main focus and eventually dialogue from the same torture documentary was added to "Speed, Brutality and Honesty", and to "Prisoner 819". "Trumpet Field" and "Devices to be Used" were pieces we had been performing live around Chicago. They seemed to fit in with the theme as "Devices" is a piece we originally saw as testing an audience with nonmusic, silence, and 'fingernail on the chalkboard' sounds. The title is shortened from "Devices to be Used, Bruised, and Losed", a saying from the 19th Century referring to young children. "Trumpet Field" is a dream state piece, the kind of feeling you have falling asleep at the wheel or perhaps going in and out of consciousness after being kept awake and tortured for five days. "Theme from Belfast Street Riot" turned out to be a perfect

intro with its sirenlike entrance into the soundtrack middle section, ending with a street riot and someone being 'taken away'. "7-26-88" is from a live performance outside at Northern Illinois University, and had a piercing quality we needed to emulate being tortured.

Somehow all the pieces seemed to fit together. Then Spark came up with the cover idea (a postcard from a vacation to Jamaica, and the spoken dialog from the tape). We finally mixed down in January what we feel is our best work to date. We are probably going to press it as a limited edition LP (500) with a small booklet about worldwide torture.

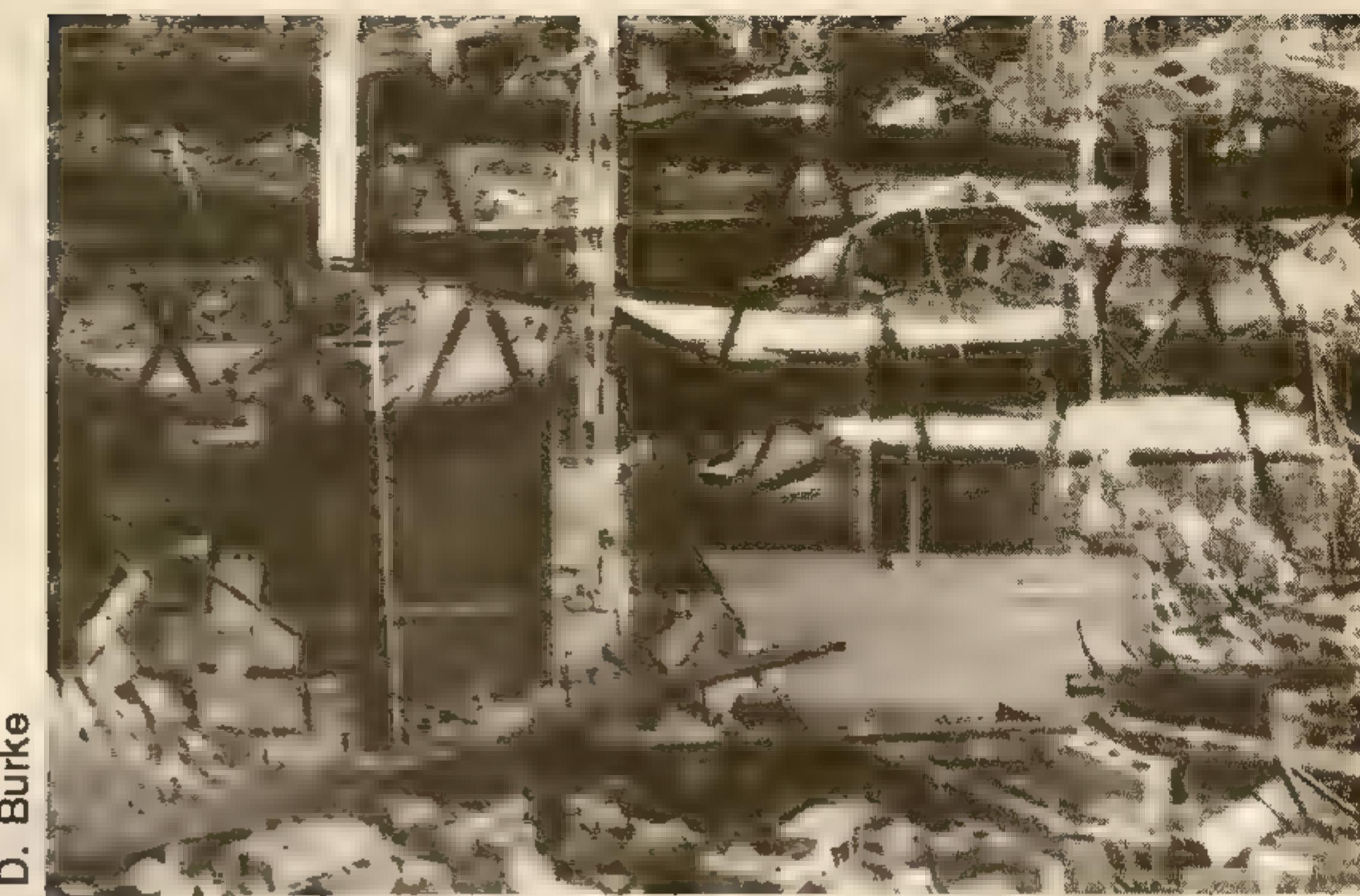
H23: Is there an I.O.S. Philosophy?

D B: We know what we want to achieve sonically. It is hard to put into words. Again we are talking about sensibilities, and all the

members share similar sensibilities at least when it comes to I.O.S.. We want to produce quality soundwork with an attention to detail that satisfies ourselves. The style or form of music we play will vary, but at this time we are primarily doing power electronics and ambient-industrial improvisation. We are moving in both directions though, towards real music using structure and rhythm, and away from music doing pure sound and concrete investigations. A general unstated goal is to move away from the complacency around us, so we reject limits placed on us by our peers, institutions and ourselves. Beyond WAKE UP!, we have no obvious social or political message (yet). We would just like to continue to create, produce and perform.

**H23:** Can you describe your instrumentation?

**D B:** Who is involved and what equipment we are using usually determine what a piece becomes. Most pieces start as improvisation which is then discussed, refined, and practiced until it is performed or recorded. Many of our pieces and performances (more and more) are pure improvisation as we are having more fun that way. One goal of ours is to continue to mix the highest and lowest technologies possible. Towards this end our sound sources include sampling keyboards (Mirage, Korg, DSS-1, Roland s-10), cheap casio samplers, variable speed cassette decks and tapes, bass, bowed bass, cheap guitar, E-bow, contact mics and any acoustic source, small motors, metal duct and other objects, Moog analog synths, various effect devices, digital delays with 3.6 second hold capacity, reverb units, harmonizers, and anything else you can think of?



D. Burke

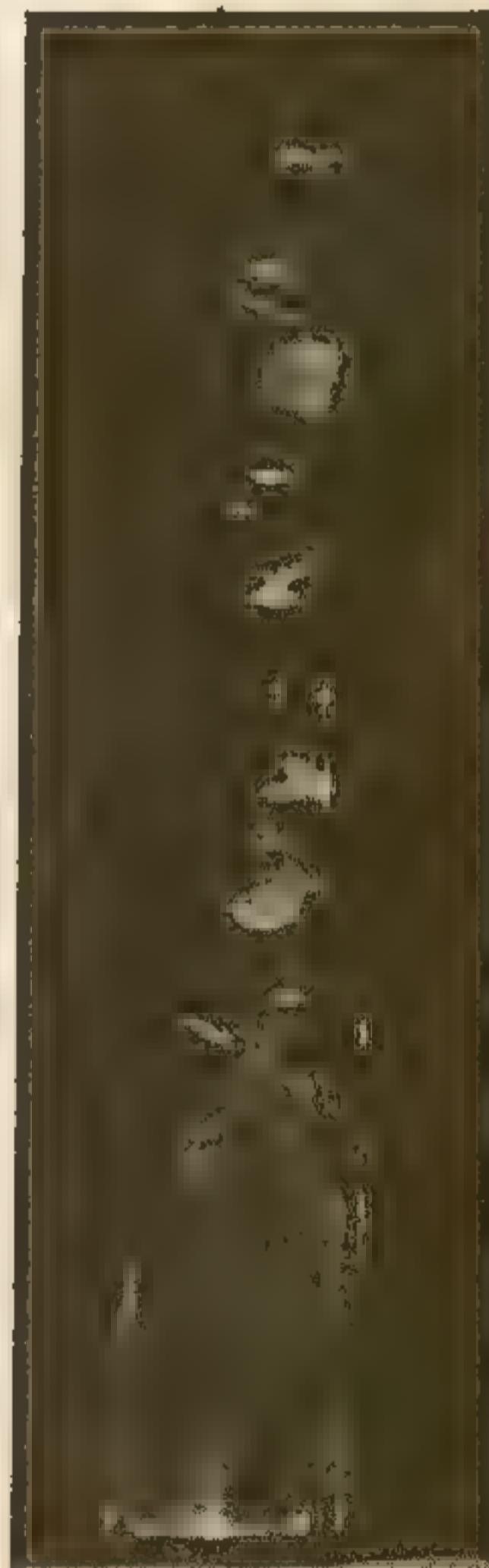
**H23:** Tell us about your live performances.

**D B:** Our live performances have improved quite a bit over the last year. The attendance is up and the response has ranged from polite to genuinely positive. The Pittsburgh show was very encouraging. We performed there with **Algebra suicide and Research Defense Squad**, with about 80 attending. For our live shows we do our pieces (which are never strict interpretations) or we do pure improv, or both. Our shows are not visual at all--we present our sound manipulations and structural explorations with minimal distractions. We do enjoy live performance and hope to travel anywhere there is interest in I.O.S.. 1989 will see a trip to Canada and back to Colorado on the way to the West Coast to do as many shows as possible.

**H23:** How did your video tracks (Testament on RRR) come about?

**D B:** Most of us have been photographers or done some visual stuff. **Mark Sorenson** works at **Post Effects**, a video production facility. He is the one behind the video work, although the cut-up nature of "Katalavox" and the raw footage used can be blamed on **Enderle** and myself. **Mark S.** tends

to work with more subtle and conceptual things. He also does video documentaries.



**MEMBERS OF IOS: DAN BURKE, MARK KLEIN, MARK SORENSEN, MITCH ENDERLE, CHRIS BLOCK, THYMMIE JONES, JEF BEK AND SOME-TIMES Y**

**Illusion of Safety performances through 1988:**  
(all Chicago unless noted)

FILMAKERS sometime, 1984  
Cubby Bear 2-5-84  
WPA Gallery 3-24-84  
Park West 5-4-86  
GBU Gallery 5-21-86  
NAB Gallery 1-24-87  
The Friday Club (live cable tv show) 6-5-87  
Limelight 6-15-87  
WZRD live radio broadcast 6-25-87  
Igloo 7-17-87  
Northern Ill. University (outdoor concert at lunch) 7-21-87  
Batteries Not Included 10-10-87  
Exit 11-1-87  
WZRD 6-1-88  
Limelight 6-13-88  
Batteries Not Included 6-26-88  
All Seasons, Colorado Springs, Colorado 7-7-88  
The Grove, Denver, Colorado 7-8-88  
Penney Lane, Boulder, Colorado 7-9-88  
KGNU, Boulder, Colorado 7-10-88  
Northern Ill. University 7-26-88  
Whiteman School, Pittsburg, PA 8-13-88  
Willyfest, Madison, WI 9-18-88  
Northern Ill. University 10-31-88  
Batteries Not Included 11-16-88



M. Klein

### **Illusion of Safety recordings (as of April 1989)**

- Its a Dead Dog (CPC-1)
- Ecstatic Crisis (CPC-3)
- Live Sound of IOS Post Effects (CPC-7)
- The best of Illusion of Safety and Dead Tech C (CPC-8, not available)
- My Mind is Killing Me (CPC-9)
- Violence and Geography (CPC-13)
- In 70 Countries (CPC-14)
- Fifteen (CPC-15)
- ~Complacency Prod.. box 1452. Palatine, Ill 60078

- Repairs (Sound of Pig-223)
- More Altitude than Attitude--IOS at 14,000 Feet (WE Never Sleep-7)
- City of Worms/Illusion of Safety Live (BBP-031)
- Ancientra-The Afterbirth Compilation (includes unreleased IOS track "re-entry field one", BBPc-2)
- ~BBP, 3031 E. Platte #2, Colorado Springs, CO 80909
- Confusion (re'release of CPC-8, DEF-005)
- Deaftracks (compilation includes unreleased IOS track "Sickly", DEF-008)
- ~Deaf Eye, Rathenower Str. 46, 1000 Berlin 21, W. Germany
- Testament (LP and Video compilations, includes one audio and three video tracks by IOS, RRR-028, RRR-tv-02)
- ~RRR, 151 Paige St., Lowell, MA 01852
- ~Epitapes, box 523, Belchertown, MA 01007 (IOS tracks appear on five Epitapes compilations)
- Music for the Sloth (compilation includes IOS track "Repairs", NTS Prod., 742 Papermill Rd., Newark, DE 19711)
- Stimulus and Response III (compilation with IOS track, ITN, 5230-D Tamarack Blvd., Columbus, OH 43229)  
forthcoming...
- working on a digital LP
- a split LP with Research Defense Squad



## *Kopy Kultur* [production title]

Will be an as-exhaustive-as-possible sourcebook on the medium of xerography and its role as an artform and cultural practice. Since its invention in 1938, xerography has been rapidly found to be an indispensable tool in not only the world of commerce and bureaucracy, but also in the graphic and literary arts. The unique place xerography occupies as a broad and easy tool of immense and flexible possibilities merits more thorough study. *Kopy Kultur*, a sourcebook of xerography, is a project currently being undertaken by Stephen Perkins (editor of *Box of Water*) and Li Dunn (editor of *PhotoStatic Magazine*) collaborating as *Kopy Kultur Productions*.

We are now seeking submissions for essays and commentary (in either graphic or textual form) for possible publication in *Kopy Kultur*. We are primarily interested in images and texts having to do with xerographic process, but we will also entertain submissions concerning other duplicative processes. Send us your art or text work dealing with:

- artforms made possible by the xerox machine (i.e., which were impossible before xerox)
- artists (biographical, theoretical, historical) who make significant use of xerox
- xerox presses, small press scene, selfpublication or samizdat, desktop publishing
- xerox and its influence on the speed of dissemination of ideas
- histories of xerox: corporate, technological, social, cultural
- how xerox has changed business practice (oral history)
- xerox hoaxes
- other forms of copying: cloning, electromagnetic, etc.
- relationship of networking art, mailart, correspondence art
- the role of machines in art; the machine aesthetic
- xerox and the death of the original
- graphic artwork done specifically for the xerox machine
- extensions of xerox: lasography, color xerox, xeroradiography, xerocinematography, xerox animation, xerox as graphic copy camera
- media that are easy to copy and distribute, like audio, video, floppy diskette
- social issues copying practices raise
- copying and copyright
- control of xerox from economic or ideological viewpoints
- the power duplicative technologies give to the individual
- subversive xerox stories; misappropriations of corporate facilities
- personal xerox stories, unusual interactions with the machine, cross-cultural observations
- anything you consider to be a related issue



We ambitiously hope that this will be a major work about xerography, a medium as yet not investigated in a serious way. We'd love to promise that all contributors of accepted work will get a free copy of the finished product. It's too early, however, to make that promise; so instead we will guarantee that *Kopy Kultur* will be made available at cost to contributors of included work. Fair enough?

We don't precisely know what form it will take yet, either. We hope to have enough good material to make a sizeable book, of several hundred pages, probably letter size or smaller, black and white, in an edition of perhaps 1000 copies. That means it will probably have to be offset printed. All this is assuming we could find a large publisher to print it for us. If we have to do it ourselves, the edition will probably be smaller, though we think the finished product will be of the same quality.

Be in touch with us! Let people who might be interested know we're doing this so they can participate. Spread the word. Everyone, regardless of their approach to *Kopy Kultur*, should have a say in this; we don't all have to agree—in fact, it'd be more interesting and useful if we didn't.

You may submit your work as double-spaced typewritten manuscript or on Macintosh-format floppy diskette. Visual works may be submitted as paste-up, stat, or photocopy. If you want your submission returned after use or rejection, you must include a self-addressed stamped envelope with sufficient return postage. Otherwise, we will accept no responsibility for its return. Send anything at all to either of the following [no deadline as yet, but let's get it rolling]:

Steve Perkins/*Box of Water*, 135 Cole St, San Francisco CA 94117  
Li Dunn/*PhotoStatic*, 911 North Dodge St, Iowa City IA 52245.

"While I was in high school (1978) I traded a lot of live tapes--**Caberet Voltaire, Kraftwerk, Wire**, et cetera, and I kept this up for a long time. In this way I met a lot of folks through the mail doing their own cassettes, such as **Big City Orchestra, Philip Johnson** and loads of others. I also started getting mail from mail-artists as my name would appear from time to time as a contact. I became a real addict about the idea of exchanging art, music and ideas with people all over the world. I guess I have always had a sort of fascination with art, music, film, et cetera, and have expanded on it year to year. **N D** just became a way for me to get it all out. It became a document of highlights." **Daniel Plunkett**

A talk with **Daniel Plunkett, Editor of**

# n d magazine

H23: Tell us about the concept and motivations behind the 'Contact-Exchange-Document'. Does this idea extend beyond **N D**?

D P: Contact-Exchange-Document is an idea which shows the process behind **N D**, and I am sure others use it as well, but use other words. Basically, CONTACT is an initial meeting, through the mail or in person. EXCHANGE begins the forum, talking about ideas or trading music and art. DOCUMENT is **N D**. **N D** really isn't a normal sort of magazine with news directed toward the public. It is a way for me to document people and ideas that seem vital to me or might be valid to others. **N D** is a document of an ongoing process, and I know I am only seeing or hearing about 5% of what is going on out in the networks.

H23: Is **N D 11** now available? Why a video issue? What can people expect to see in 11?

D P: **N D 11** will be available by the time people read this.

The idea for a video issue came out of doing **N D 7** which was a cassette issue. I just wanted to show what was going on in a different medium. I think video has a very real possibility to be what cassettes once were and still are--a way to exchange with others, but incorporating a visual aspect. I've seen a few video letters flying about plus upcoming video compilations which should draw more people into it. Another way to play in the mail. Whether or not people should buy it depends on if they have an extra \$20 floating nearby. We did a showing of the video here in Austin in October, 1988, and we got good reactions. It was also shown in Houston at Rice Media and in Dallas as part of a larger festival. It is primarily a compilation of various videos that were submitted by folks such as **Lloyd Dunn, Leslie Singer, Andre Stitt, Stan Brakhage/Architects Office, Big City Orchestra,**

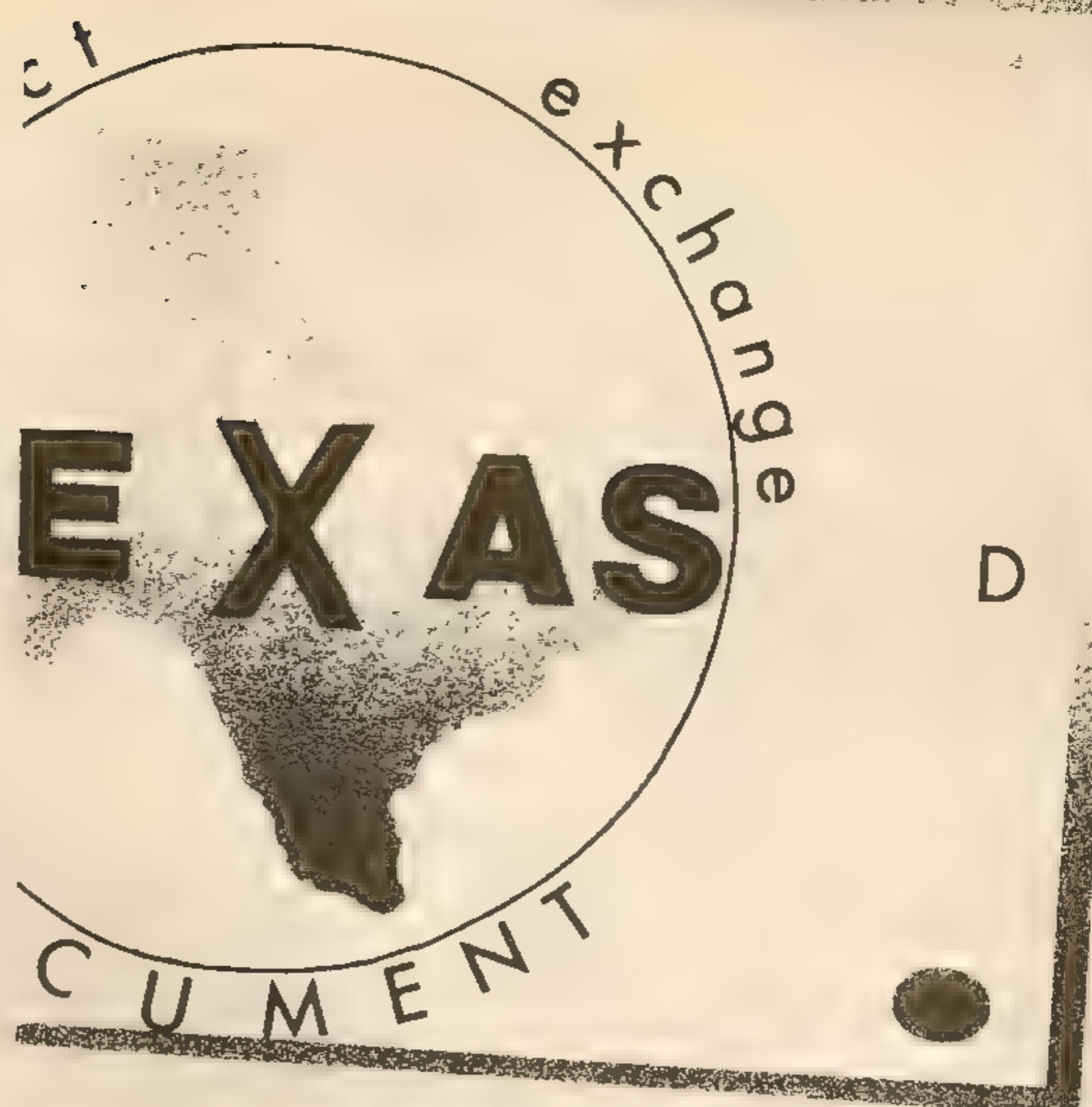
**Buz Blurr, Ruggero Maggi, Alternatively A convenience, John Held, David Hines** and a bunch of others for a total of around 20. I feel it was a success, but if I had the time and equipment I might do it a little differently. I only received a few items from outside the U.S.. With different systems it really gets expensive, so I asked for Super 8mm from those outside U.S.A. and Canada.

H23: Any upcoming projects people should know about?

D P: Fragment is slowly on its way now with **Fragment 1** now out. **Fragment 2** should be out by the end of March. There should be a total of five releases. The other project that will probably be announced in **N D 12** and by mail is a phone cassette. The basic idea is that on a certain day people will call in and record their message, sound, et cetera, on the phone machine along with their address. Each contributor will then get a copy. I haven't decided whether or not to release it as a product of **N D**. It is still just a rough idea. I'm more inclined to limit it to contributors only. In May, **N D** will be putting on three shows here in Texas for **Andre Stitt, Tara Babel and**



**Shaun Caton.** They will perform in Texas from late May to June before they go on to Los Angeles and San Francisco. It should be incredible! Andre Stitt performed in Houston, San Antonio and Austin in 1985. I find all three of these artists amazing and feel very strongly that they are doing some vital work which tends to get ignored in the States. The only other thing is that **Monochrome Bleu** will be here in Texas during October, 1989. That's the plan.

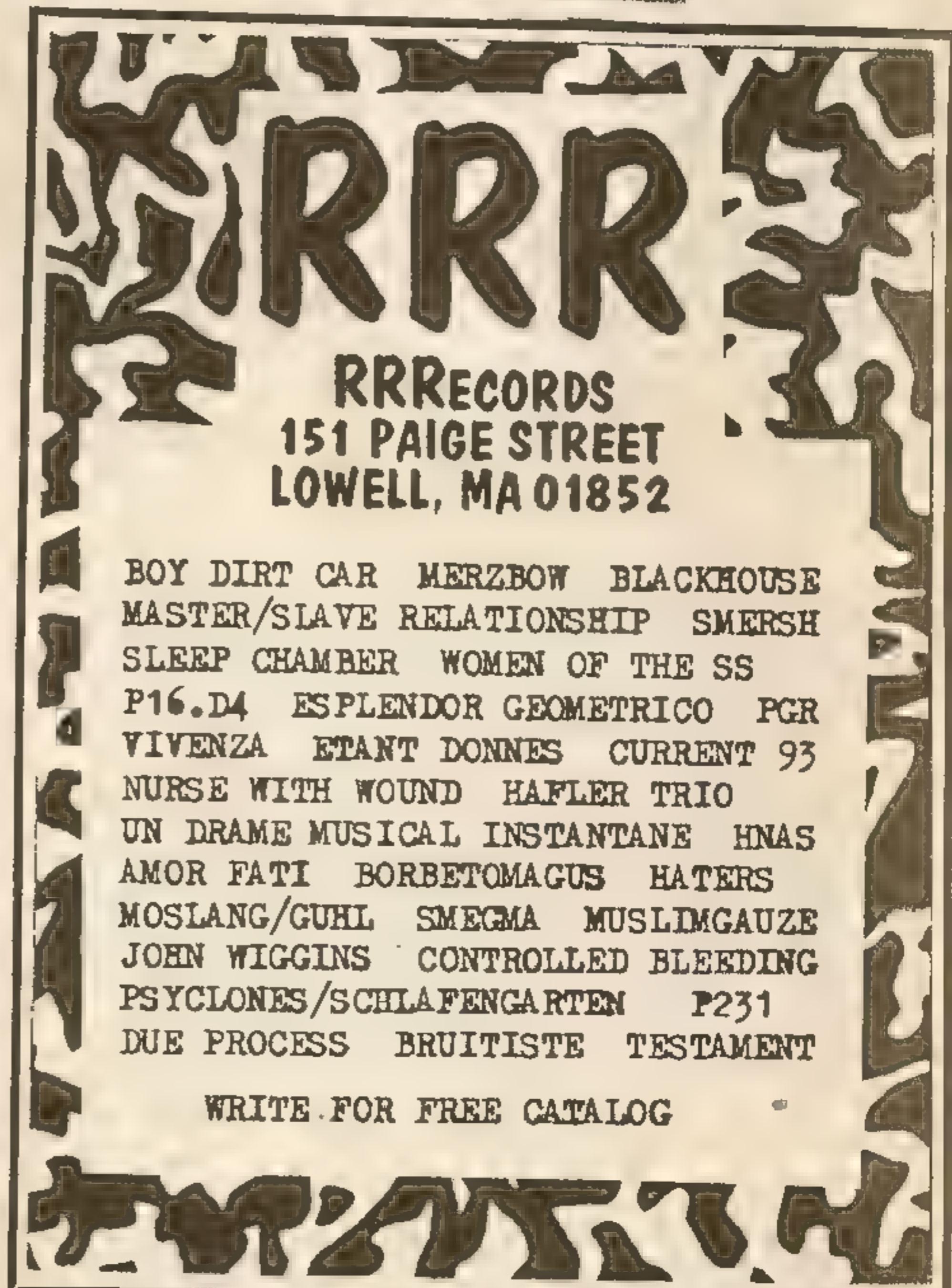



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N D and other materials from Daniel Plunkett

- N D 11 (a video issue)
- N D 10 (Shaun Caton, Master/Slave Relationship, Vincent O'Brian, Hafler Trio, Insane Music, etc.)
- N D 9 (Lon Spiegelman, Autopsia, Shozo Shimamoto and Ryosuke Cohen, Rhythm and Noise, etc.)
- N D 8 (John Duncan, F/i, Big City Orchestra, Controlled Bleeding, STRIDE, etc.-not available)
- N D 7 (a cassette issue-Paul Thomas, Minoy, Die Form, If Bwana, Andre Stitt, Qwa Dogs Never Parish, etc.)
- A/a N D (a cassette-Paul Thomas, Joseph K. Noyce, Dave Prescott, Croiners, Gui Gui, Architects Office, Nomuzic, etc.)
- N D 6 (Nicolas Collins, A/a, mail art shows, etc.)
- N D 5 (Andre Stitt, Kurt Kren, Produktion, Die Ind, Pat Larter, etc.)
- N D 4 (Gunter Brus., Die Form, Media Space, Architects Office, etc.)
- N D 3 (Paul McCarthy, Stan Brakhage, etc.)
- Fragment 1 (cassette and booklet featuring Jeff Greinke and Pierre Perret)

Contact: N D, p o box 4144, Austin, TX 78765



hsmanoetrg23

## ESTUDIO

ESTUDIO magazine is a national (U.S. and Canada only) contributor sponsored publication. A limited edition, alternative arts magazine. Our format is 8-1/2 x 11 and bound, primarily consisting of photocopied pages, prints, or originals.

ESTUDIO magazine is tri-annual. Deadlines will be the 20th of February, June, and November. After every deadline, credits, reviews, announcements and other staff pages will be typed. The issue will then be collated, bound and packaged. It will be mailed out to all contributors within four weeks after the deadline. In every issue we feature the work of one particular artist in THE ESTUDIO ANNEX. We also have a section, PULPSCOPE, which is dedicated to reviews and "ads" for independent artists' works. We include announcements for upcoming mail art shows and other projects. Please keep in mind our deadline and yours when sending information. Send us your book, tape, or publication and we will review it. If you elect to send us a promotional piece about your work, please send 105 copies.

ESTUDIO magazine is contributor sponsored in the following ways: participants are involved in various capacities, some with production and design, others with reviewing. All contributors provide return postage.

ESTUDIO magazine encompasses a broad range of exchange. Ideas, mail art, fiction, music, artwork, poetry, articles, coverage of mail art shows and performance art, drawings, photos, issues, reviews and interviews

ESTUDIO magazine is interested in your response and any suggestions that you may have concerning the magazine. We hope you will contact us after you have received your package.

### HOW TO CONTRIBUTE

1. Send 105 copies or 105 originals of your work, IN A PLAIN ENVELOPE
2. Enclose \$1 in cash or stamps, for return postage. No checks please
3. Please sign your submission.
4. Our format is 8-1/2 x 11 bound with semi-hard covers.
5. Contributors retain all rights to their work.
6. Deadlines: 20th of March, June and November (from now on).
7. To purchase one issue (without contributing) send \$10.00 (a check is ok) or send your 105 copies to

Sheila Holtz  
The Institute, Box 18  
111 North 49th St.  
Philadelphia, PA 19139

E.S.T.U.D.I.O.

E.S.T.U.D.I.O.

# performance

## Modern Morality Plays: Fluxus and Beyond a retrospective by Ron Rice

During the period of **Happenings** in the early 60's, a parallel mode of performance art was emerging from **John Cage's** experimental music classes at the **New School for Social Research** in New York.<sup>1</sup> His students included **Allen Kaprow**, **Jackson MacLow**, **George Brecht**, **Al Hansen**, **Dick Higgins** and others, many of whom would later be identified with **Fluxus**.

**Fluxus** works displayed a conceptual rigor and attentiveness to 'insignificant' phenomena, and often exemplified **Cage's** notion of 'chance and indeterminacy'. "An indeterminate piece," **Cage** explained, "even though it might sound like a determined one, is made essentially without intention so that, in opposition to music of results, two performances of it will be different."<sup>2</sup> For example, in **George Brecht's Motor Vehicle Sundown** (1960) each performer was given a set of shuffled instruction cards. They were then to go to their cars and execute such directions as rolling windows up or down, turning radios or headlights on and off, honking horns, operating windshield wipers, et cetera. The performance was over when all performers had finished their assignments and turned off the car motors.

The subversion of conventional aesthetics displayed by these artists can be traced back to **Dadaist** performances, such as those of **Tristan Tzara**. In one of his works, the word "roar" was repeated 147 times followed by, "who still considers himself charming." **Fluxus** artists and **Dadaists** alike sought to provoke and outrage in order to jolt viewers out of self-satisfied assumptions about art.<sup>3</sup> But with the **Dada** insurrection wedged firmly into the history books, **Fluxus** artists began to instill their art with a sense of moralistic mission, often displaying more violent feelings about their world. For instance, the effect was somewhat unnerving when **Yoko Ono** sat passively onstage while members of the audience cut off pieces of her clothing in **Cut Piece** (1962). Further,

**old** institutions of Human Invention

love is not freedom

If I love you I am using a part of me

Perfection filling fee license fee

The total minimum cost of utilizing love

Is not freedom

By-laws regulating

Seldom used but extensively valuable

BOB: Yes, Kari.

KARI: Can I go to bed now?

Man's reach should exceed his grasp

Costs are liberating diversions

License fee safety growth

More than 1,700,000 active corporations

A dream is a wish or nearly two percent

The meadow is ripe, the harvest is soon

The alternative-not caring

The motivating factor as to the by-laws regulating me that usually belongs only to me

If I love you I must be willing to accept that.

**Cost**, a cut-up by DeviD (contact: H23)

an odd combination of humor and violence could be seen in Nam June Paik's *Zen for Head* (1962), where fake blood dripping from his necktie played against the title.

Clearly, the distinction between these performances and 'safe art' had become more rigid. As such, splits began to occur and **Fluxus** as an organization became quite elusive and indefinable, as it is today.

Among those who left **Fluxus** in pursuit of a more violent engagement of the viewers' senses was **Wolf Vostell**, who received inspiration from the streets of Paris for the form of art he named **de-collage**. His **Auto Fever** (1973), to take one example, assaulted the ears with the sensation of banging and scraping. A rusty and dented Cadillac stood in a large area surrounded by 2,000 white plates. Motorized rakes attached to the car grabbed wildly at the piles of dishes. A motorized sickle flailed at the hood, and six activated hammers pounded on the roof. Long hair sprouted from the car's shattered headlights, and, nearby, a sheet of lead covered two twisted body shapes.<sup>4</sup> Though Cage's 'chance and indeterminacy' still existed at this point, the motivations and results of **Vostell's de-collage** were something altogether different. His work represented a transition, where attentiveness to 'insignificant' phenomena gave way to very negative feeling about life and society.

The pinnacle of this violent rebellion materialized in the form of **Coum Transmissions**, the performance group formed by **Genesis P-Orridge** and **Cosey Fanni Tutti** of **Throbbing Gristle** fame. Genesis described their performance at the **Los Angeles Institute of Contemporary Arts** (1976) as follows: "...I was naked. I drank a bottle of whiskey and stood on a lot of tacks. And then I gave myself enemas with blood, milk and urine, and then broke wind so a jet of blood, milk and urine combined shot across the floor in front of **Chris Burden** and assorted visual artists. I then licked it off the floor, which was a not-clean concrete floor."<sup>5</sup> **Coum** had taken their art to such an extreme that even **Fluxus** artists could be seen as incredibly conservative and moral.

In the years following **Coum**, many artists have exhibited an extreme disgust and distrust of the social world around them. **Mark Pauline** of **Survival Research Labs**, for example, can be seen today turning deadly mechanical monsters loose in parking lots and other public sites to destroy each other and threaten

# reviews

*The following French publication reviews are reprinted from Fact-sheet Five, a crucial source for small magazine reviews of all kinds. FF is published quarterly at \$2 per copy (FF, Gunderloy, 6 Arizona Ave., Rensselaer, NY 12144-4502)*

**BIZAAR** #8 (10f. from Philippe Bille, BP249, 33012 Bordeaux, France) A 'zine of international collage and art. Most of this issue, whether by coincidence or design, focuses on the human face and form as presented in strange and distorted ways. Ten pages.

**LA CAFARD** #13 (IRC's from M. Lerrouge, chr. Masse, 23, Rue du Puits des Chaines, 66000 Perpignan, France) An extremely small booklet of curious art that rotates between artists. This one is by Placid, and features drawings of things that might once have been people before they ran into a Cubist spacewarp. Distressing but microscopic; a dozen would fit in a shirt pocket. Twenty pages.

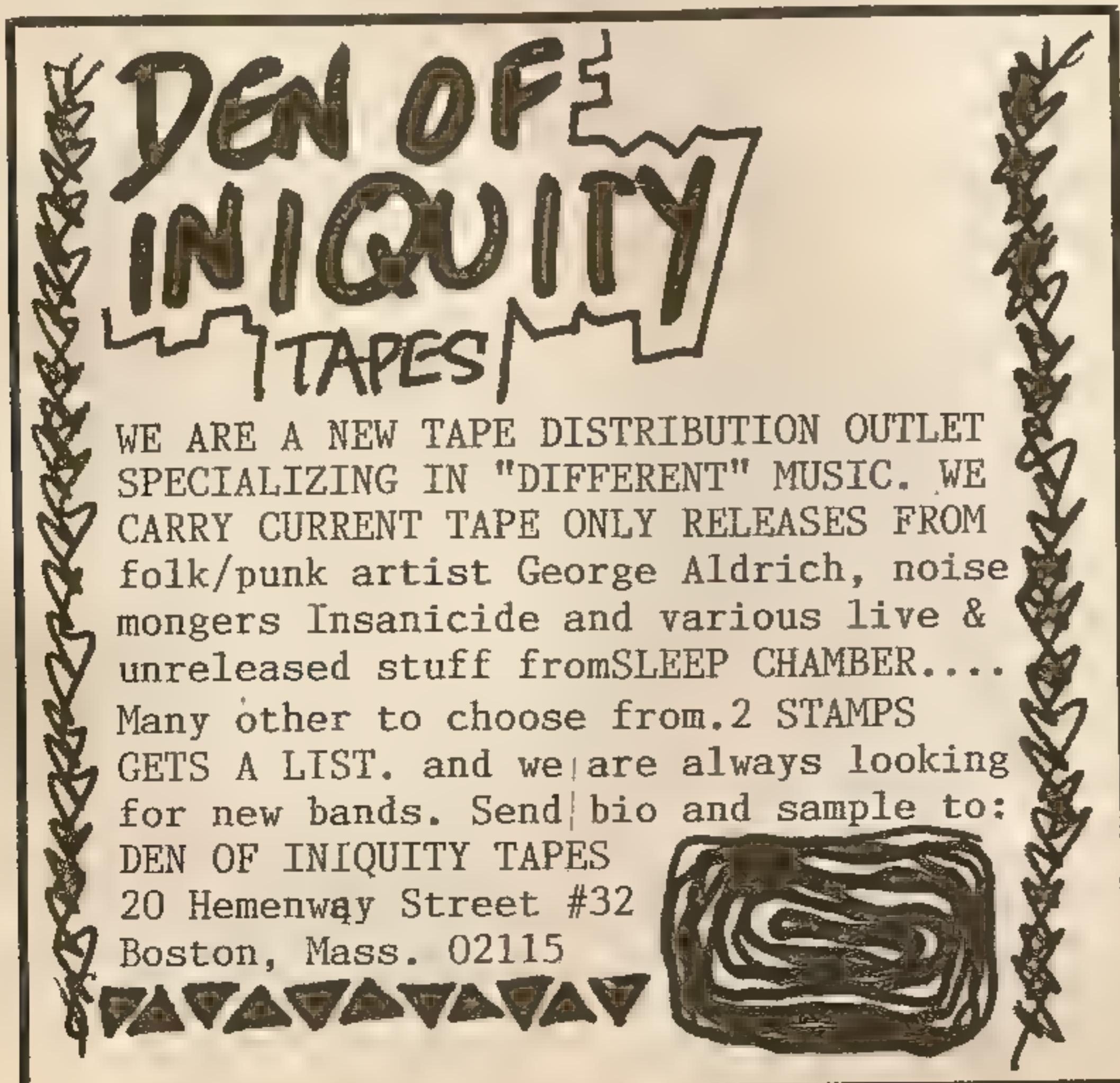
**LA LANGOUSTE** #15-16 (2f. from Model-Peltex, 3 Rue des Couples, 67000 Strasbourg, France) Say a buck or two for a copy to the states. This is a review of underground culture, which wanders around all areas from mail-art to records to

the moral values of the viewers. Whereas Cage could be seen as a man of reason, artists such as Pauline are people of emotion, leaving no standard or value unchallenged, and, at the same time, greatly expanding the range of 'acceptable art'.

Fluxus, seen primarily as either a threat to art or a waste of time in the 60's, can now be viewed in a comforting, humorous light. On October 17, 1988, assorted remains of the Fluxus group met in Pennsylvania to celebrate the death of Fluxartist Robert Watts.<sup>6</sup> Watts himself had named the event "Fluxlux" and provided instructions before he died. These 'last rites' were, in a way, Watts' final performance piece. The mood was one of rejoicing--a party with music and dancing. It's funny--what goes around truly does come back around again. It seems that an atmosphere of violence and negativity has set the stage for a renewed interest in the art of life and living.

#### footnotes

- 1-Goldberg, RoseLee, *Performance: Live Art 1909 to Present*, New York, 1979
- 2-same
- 3-Haskell, Barbara, *Blam! The Explosion of Pop, Minimalism, and Performance 1958-64*, New York, 1984
- 4-Peters, Sarah Whitaker, "Vostell and the Vengeful Environment," *Art in America*, November, 1975
- 5-Vale V. and Andrea Juno, Editors, "Throbbing Gristle," *RE Search* #6/7, San Francisco, 1983
- 6-Johnston, Jill, "A Fluxus Funeral," *Art in America*, March, 1989



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'zines to concerts. Most of the contacts are European, though there are a few from this continent as well. All in French, but not too hard to decipher. Six pages.

#### L'AMANITE

#### SCHIZOIDE

(15f. from Girard, Jean-Luc, 48 Ave. Felix Faure, 75015 Paris, France) The artwork in this 'zine is the most striking thing about it. It consists of, among other things, grotesque 'toons in the best Factsheet Five tradition. Some of them are just one-frame jobs, while others last for several pages. The cover is like something out of a nightmare, superbly and horribly done. If you can tear yourself away from the artwork, you'll realize that the written parts are equally as good, in a humorously bizarre kind of way. Other features include interviews and a small but interesting sample of items from overseas 'zines. This is a well done 'zine that is definitely worth the price. In French. Twenty-eight pages.

#### METRO

#### RIQUET #5

(IRC's from Francoise Duvivier, 18 A. des Orgues de Flandre, 75019 Paris, France) A relatively new mail-art review magazine looking for things to publicize. Francoise reviews mail-art publications and music, and provides, in an included booklet, details on dozens of upcoming shows. Attractive multi-color printing and obvious dedication on this one. Seventy-two pages.

## ■ NORDIR

(100f. IMO from D. Periz, 179 Boulevard George V, 33400 Toulouse, France) This is, in the words of the author, "something different." The most unusual thing about this publication is its format. It is printed on one sheet of paper about twelve inches wide by twenty long. This, of course, limits the amount of stuff they can print, but what they do manage to print is of good quality. One side of the sheet is a single piece of graphic art, while the other is composed of things like poetry and very short stories. The first issue is basically a description of the goals of the writers of NORDIR. The ability to read French does not necessarily make this any easier to understand. The graphics are excellent, and the greatest value is that once you have finished reading it you can hang it on your wall. Suitable for framing.

## #8 Parts B,K,M,V

(\$4 from 3 Rue des Couples, 67000 Strasbourg, France) Parts of a continuing series of 26 minis of art, one for each letter of the alphabet. B features Antoine Bernhart's disturbing death-and-bondage portraits. K is from Krabs and Krogold. M includes the cryptic cartoons of C. Masse and funny animals from Harry Morgan. V has rural studies by Varlez and semi-obscene doodles by Vanderlinden. Send \$20 or more and you'll get a subscription at half off the cover price (incidentally, the covers are amazing, printed on plastic and featuring full-color or feathers or

whatever). Sixteen pages.

## POQO #30-35

(2f. from Philippe Bille, BP 249, 33012 Bordeaux, France) A mini of art that comes out pretty frequently. Number 31 includes some panels from "Overheard at America's Lunch Counters" translated into French. Number 33 has impressionistic art from Isabelle Chemin of Berlin. Number 35 has a variety of xerographic(?) portraits by Jean-Francois Robic. International art; eight pages.

## BULLETIN #2

(1 IRC from Lot Duran #3, Pouydesaux, 40120 Roquefort, France) A round-up of mail-art shows scheduled to happen in the near future. Theme, requirements and deadlines are given for about 15 shows in France, Italy and Yugoslavia. One page.

## TERRAPIN SYNDICATE

## JOURS #10

(\$30 from Jacques Elie, 12 Rue Faidherbe, 75011 Paris, France) This is a pseudo-calender, luxuriously silk-screened in slick black and white. However, it becomes more disturbing on close study; the months have neither the proper names nor days, and the surrealistic illustrations depict rather depraved looking children, many involved in apparent sexual acts. The art is nearly Cubist, certainly not realistic, but the intent appears to be to strongly disturb...and it succeeds. A limited edition on card-

board. Twenty-four pages.

*The following section is devoted exclusively to music released on RRRecords, a crucial domestic label producing a variety of experimental musics. With many continuing projects planned, they've got there work cut out for them. For a free catalog write RRR, 151 Paige Street, Lowell, MA 01852.*

## 3 - "Feedback Music"

(RRR-031) A double 7 inch package--two studio and two live sides. David Myers, AD mastermind, has stated that his goal is to "turn devices inside out and show their entrails unashamedly." This he does via a process called "Feedback Music." This package demonstrates the incredible range of sound that Myers can create with this simple electromechanical phenomenon--sometimes ambient and minimal, sometimes quite complex.

## ■ Bruitiste

(RRR-023) This double album samples current feats of uproar by four important European groups. Each gets about twenty minutes. P16D4--electronic and concrete sounds, occasionally very minimal and beautiful. Esplendor Geometrico--industrial noise with cadence...primal, rhythmic, almost danceable. Vivenza--factory noises laced with Mussolini. Etant Donnes--easily the most captivating work in this package...dreamlike soundscapes via insects, screams, industrial noises and whispering french-

men...gripping. Take advantage of this domestic release--imports are not cheap these days.

### 12-15"

(RRR-K7-04) If you've never heard one of these rrradio shows you're missing a major contribution to the sound collage genre. Due perform regularly twice a month on two rrradio stations--WJUL(University of Lowell) and WZBC(Boston College). Contributions are sent to them by anyone and everyone; send them backing tapes, tape loops, environmental recordings, unfinished works, extraneous noises, etc. and they will send you a dub of the show that uses your contribution. Though these shows appear to come together without apparent forthought, the overall feeling isn't exactly spontaneous. There is an underlying order

that defies description. "12-15" blends pieces of everything with spoken word segments and "real" music. A must for collage fans. Contributors include DDA, Asmus Tietchens, Psy-clones and many others.

*Also available by Due Process:*

RRRadio 1-5(RRR-K7-02)  
-cassette with Haters, Merzbow, etc.

### RRRadio Six

-LP with processed readings of Buckowski, Kipling, etc.

RRRadio 7-11(RRR-K7-03)  
-cassette with John Wiggins, P16D4, etc.

The Wonder Years(RRR-K7-05)

-early attempts, very limited edition.

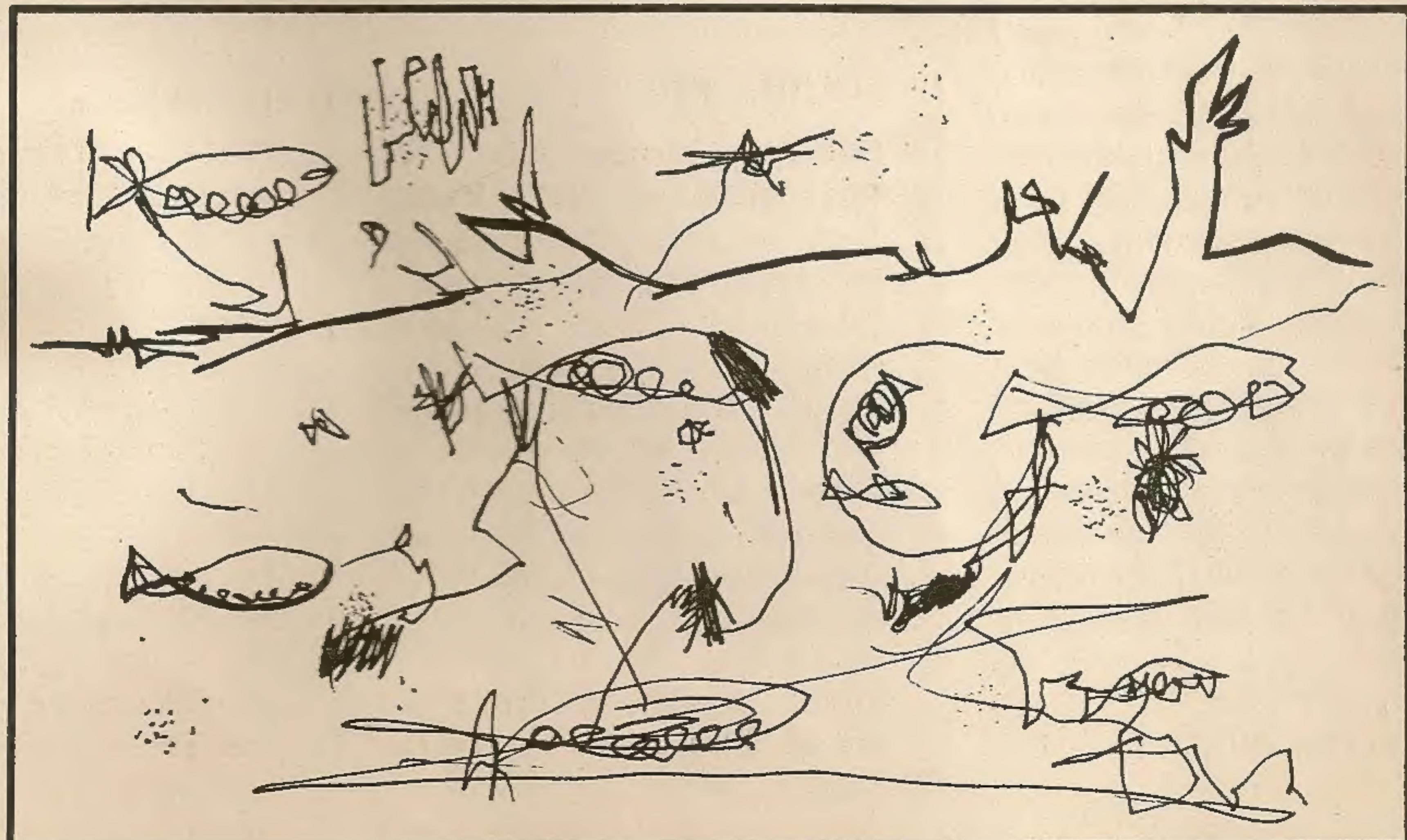
Gods Favorite Noise(RRR-K7-06)

-the first rrradio show on WJUL, very limited edition.

### ■ Testament

(RRR-028) This exciting compilation comes with a beautiful and informative book with sections devoted to each group. For me, the addresses and information alone were worth the price. The Arcane Device track exemplifies the ambient, meditative side of the "Feedback Music" that AD is known for. The tune by Illusion of Safety is equally minimal and elegant, in the feedback tradition. "Ens", a work in three parts by S.B.O.T.H.I., takes the 'most cognitive' prize hands down. This piece (or should I say process) consists of electronic pulses and other noises, breaks, empty spaces and locked grooves that force physical involvement on the part of the listener. "Ens" paves the way for a track by Rik Rue, which is more musical and almost humorous in

DeviD



its use of acoustic and electronic sounds. The two spoken word pieces by E. Lunde offer a philosophical look at the sex organs and their many functions. Side one ends with a minimal (but not ambient or relaxing) post-industrial track by Native X. Side two begins with two noisy pieces by industrio-rockers Sink Manhattan. Then Geins't Nait provides a tune composed of traditional instruments and strange pre-recorded tapes. Massimo Toniutti follows with the 'most beautiful' prize--a soundscape of echoey metallic percussion (Z'ev would like this). The Randy Greif track is a dreamlike, musical piece--'most emotive' for sure. Mr. Greif always manages to say so much without 'saying' anything at all. An electro-acoustic concrete track by John Wiggins concludes the album.

This project comes highly recommended. It is also available in a limited edition boxset with five signed and numbered art prints by A. Potter, E. Lunde, Gary Blodgett, Scott Konzelman and Rogeaux. A Testament video (RRR-TV-02) is also available with visions of Illusion of Safety, Brakhage/Haertling, John Duncan, Smegma, Due Process, Psyclones, Kurt Kellison/Entropy, Sleep Chamber and others. Testament is actually an ongoing project; future planned releases include a boxset of 45's, a 2LP of Japanese artists, and a CD-only issue based on interpretations of John Cage. Stay tuned.

### John Wiggins - "Anagenic/Particle

### Music" "All the Truth at Once"

Anagenic/Particle Music (RRR-015) is a re-release of Mr. Wiggins' first two attempts at electro-acoustic music and *musique concrete*, which have become his main modes of operation. Anagenic won Polyphony Magazine's 'tape of the year' in 1984. It is a long narrative using pieces of other musics combined with electronics and real sounds. The mood flows easily between periods of calm and intense listener interaction. Particle Music uses real sounds only--a composition for can, popoid and drain gutter. It was sampled into a computer using unique software and premiered at the International Computer Music Conference in 1985.

All the Truth at Once was produced in 1986, using 'coincidence' as its method. Sounds from everywhere were recorded, sampled, synthesized and combined to see if a natural environment could be set up. The result, though not entirely 'natural', is intriguing.

### RRR

RRR maintains a series of cassette compilations based entirely on cover versions. So far two have been released, including a composite of Elvis covers (Statap 11). Others planned include #1 Chartbustin' Hits (top 40 songs only), We Can Work It Out (Beatles songs), and 20 More Jazz Funk Greats (Throbbing Gristle covers).

### RRR

### RRR

In addition to their own material, the RRR catalog currently includes music from the following labels: XXX(Boston), Subterranean(USA), Silent(USA), Generations Unlimited(USA), Freedom in a Vacuum(Canada), Mission Papua Holland(Holland), DOM(Germany), Editions RZ(Germany), KK(Belgium), Radium 226.05(Sweden), Permis de Construire(France), ADN/Azteco(Italy), Discos Esplendor Geometrico(Spain), United Dairies(UK), SSS(USA), Banned(USA), Ladd/Frith(USA), Staaltape(Holland), Necrophile (Austria), CTHULHU(Germany), Insane Music(Belgium), Korm Plastics(Holland).

YOUR AD.

CHEAP!

WRITE.

I am am I  
That the usage of such terms as open and  
or all i know of one may i speak  
shown by citing use of those terms to  
Of All I speak or who may i write

the marvelous German railway system,  
ning right across the country from

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IT is not the tribal characteristics  
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look bigger.

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